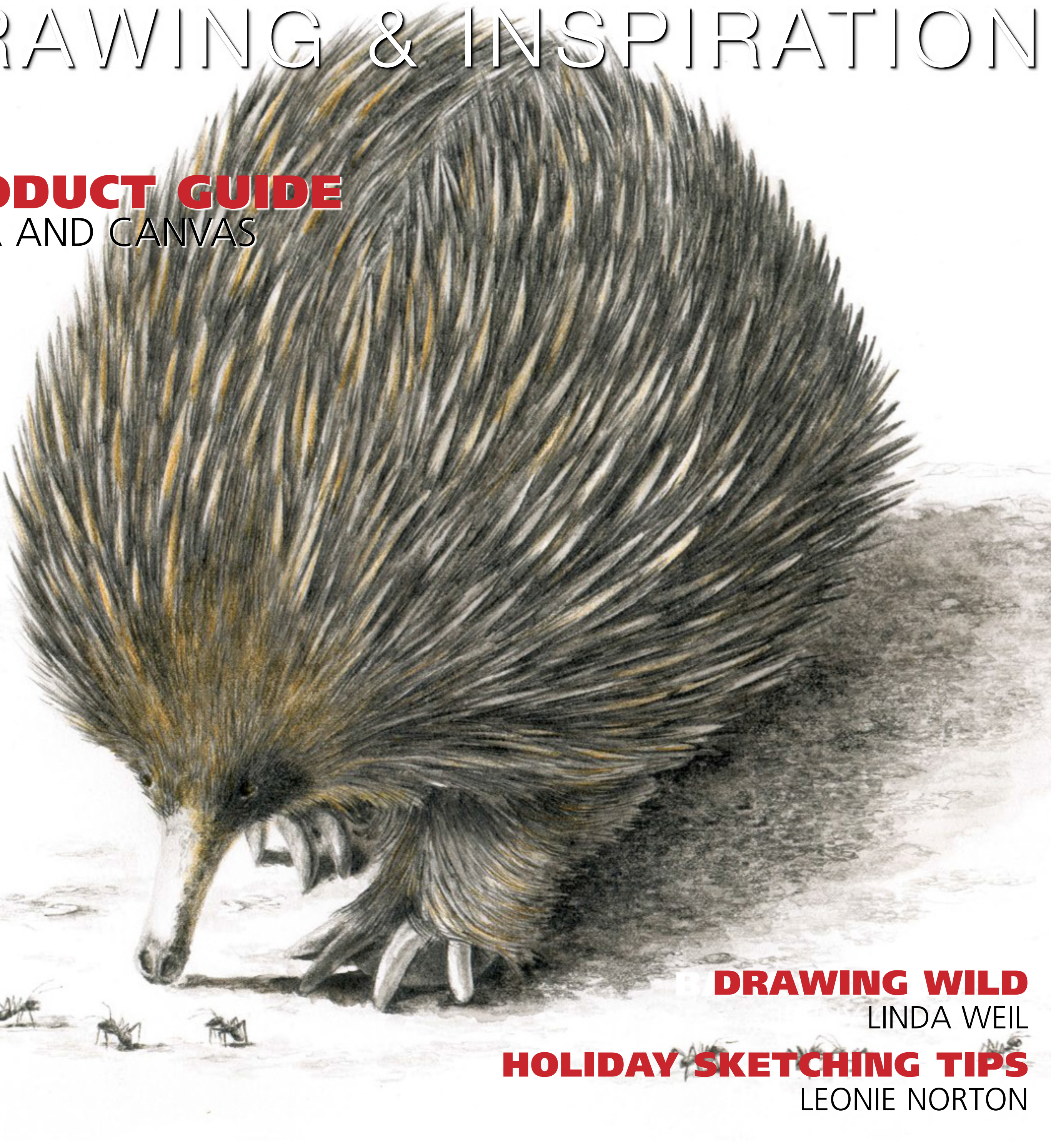
SIX AMAZING ARTISTS' DEMONSTRATIONS

ARTIST'S
DRAWING & INSPIRATION

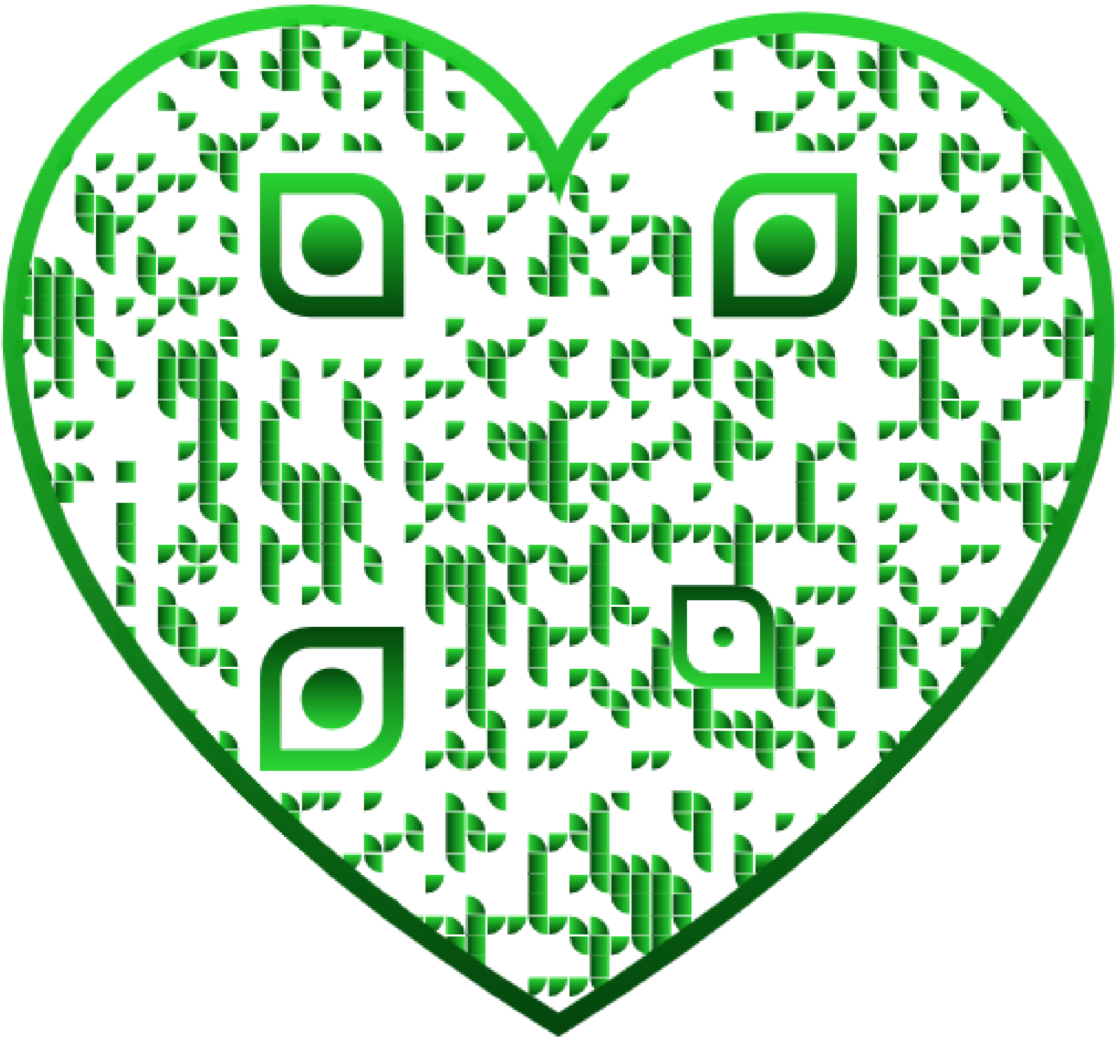


PRODUCT GUIDE
PAPER AND CANVAS

DRAWING WILD
LINDA WEIL

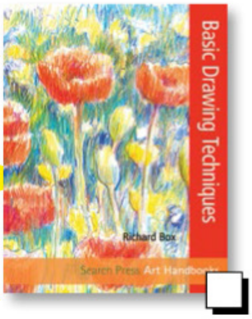
HOLIDAY SKETCHING TIPS
LEONIE NORTON

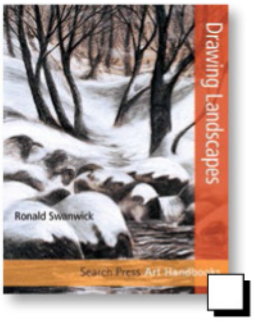
HEAPS OF TIPS AND IDEAS FOR ALL ARTISTS



HOW TO DRAW SERIES

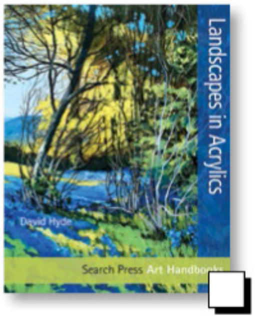
SAVE OVER TO 20%

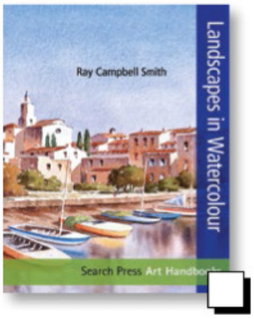

Basic Drawing Techniques
Richard Box
Search Press Art Handbooks
☐

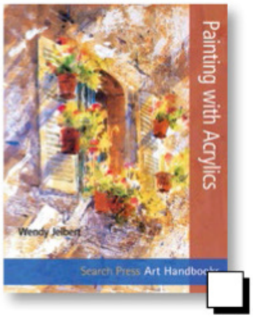

Drawing Landscapes
Ronald Swanwick
Search Press Art Handbooks
☐

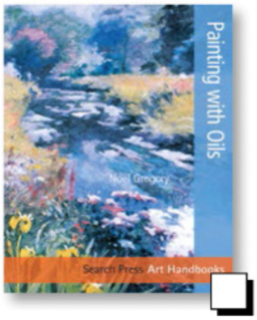
Denis John-Naylor
Drawing Trees
Search Press Art Handbooks
☐

Flowers in Watercolour
Wendy Tait
Search Press Art Handbooks
☐

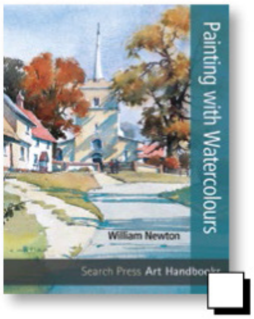

Landscapes in Acrylics
David Hyde
Search Press Art Handbooks
☐

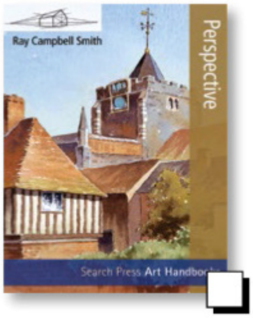

Ray Campbell Smith
Landscapes in Watercolour
Search Press Art Handbooks
☐

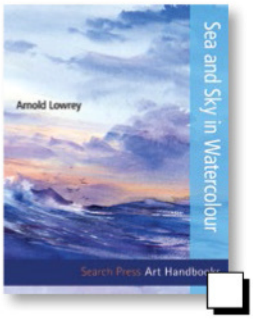

Painting with Acrylics
Wendy Jelbert
Search Press Art Handbooks
☐

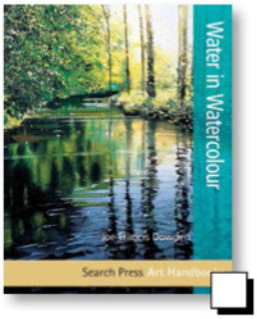

Painting with Oils
Noel Gregory
Search Press Art Handbooks
☐

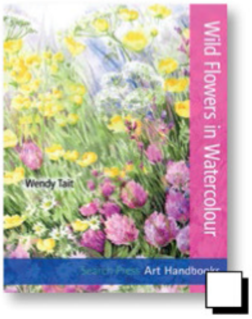
Painting with Pastels
Peter Coombs
Search Press Art Handbooks
☐

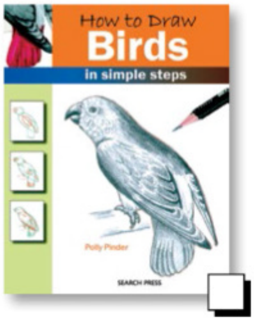

Painting with Watercolours
William Newton
Search Press Art Handbooks
☐

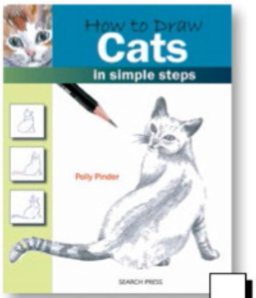

Ray Campbell Smith
Perspective
Search Press Art Handbooks
☐

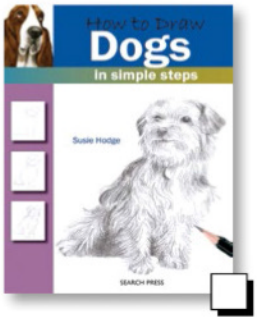

Arnold Lowrey
Sea and Sky in Watercolour
Search Press Art Handbooks
☐


Water in Watercolour
Joe Francis Dowden
Search Press Art Handbooks
☐


Wild Flowers in Watercolour
Wendy Tait
Search Press Art Handbooks
☐


How to Draw
Birds
in simple steps
Polly Pinder
SEARCH PRESS
☐


How to Draw
Cats
in simple steps
Polly Pinder
SEARCH PRESS
☐


How to Draw
Dogs
in simple steps
Susie Hodge
SEARCH PRESS
☐

How to Draw
Dragons
in simple steps
Paul Bryn Davies
SEARCH PRESS
☐

POST

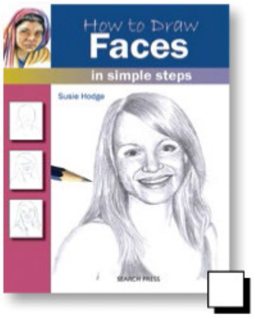
PO Box 8175
Glenmore Park NSW 2745

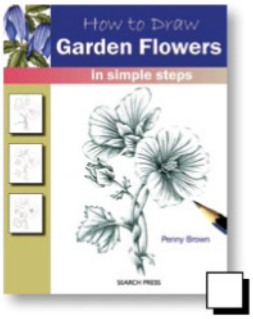
@ EMAIL

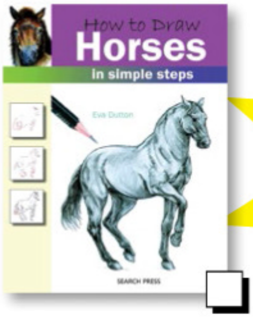
books@sunpbl.com.au

BOOKS ONLY $9.99ea

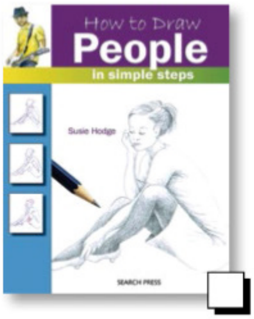
Sunray Publications is proud to present the latest How to Draw Series.
Start your collection today!!These books are usually priced at $12.99 but we have them at the **SPECIAL PRICE OF $9.99.** Save up to 20% per book. All mediums are covered with step-by-step instructions.These books offer a straight forward easy-to-follow approach and are a great addition to your magazines.

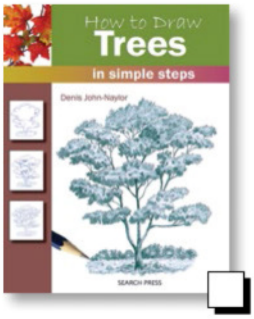

How to Draw
Faces
in simple steps
Susie Hodge
SEARCH PRESS

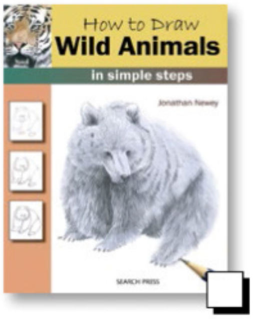

How to Draw
Garden Flowers
in simple steps
Penny Brown
SEARCH PRESS

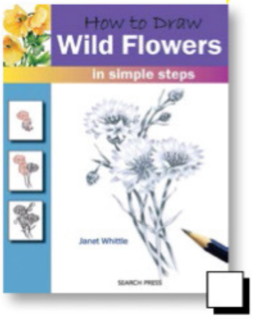

How to Draw
Horses
in simple steps
Eva Dutton
SEARCH PRESS

SAVE OVER TO 20%


How to Draw
People
in simple steps
Susie Hodge
SEARCH PRESS


How to Draw
Trees
in simple steps
Denis John-Naylor
SEARCH PRESS


How to Draw
Wild Animals
in simple steps
Jonathan Newey
SEARCH PRESS


How to Draw
Wild Flowers
in simple steps
Janet Whittle
SEARCH PRESS

HURRY ORDER TODAY

TITLE ☐ **MR** ☐ **MRS** ☐ **MS** ☐ **MISS**

Name____

Address____

State__________________ Postcode_______________

Email____

Telephone (inc. area code)____________________________

PLEASE DEBIT MY: ☐ **MASTERCARD** ☐ **VISA**

Card No ☐☐☐☐ ☐☐☐☐ ☐☐☐☐ ☐☐☐☐ Expiry date ☐☐/☐☐

Cardholder name (PLEASE PRINT)__________________________

Signature________________________ Date __ /__ /__

☐ Cheque/Money Order (Aust. only) I enclose a cheque/money order made payable to Sunray Publications Pty Ltd (ABN 164 759 157) for $ ....

PLEASE TICK BOOKS REQUIRED
If you would like more than one of a particular book please place quantity required in the box.

** All prices include GST. Please add Parcel Post $9.95*

Contents

Issue No.59 2025

ARTIST INSIGHTS AND DEMONSTRATIONS

6 Linda Weil

18 Linda Callaghan

36 Terry Bailey

44 Anita Stevens

54 Nola Clarke

Cover image by: Linda Weil

CARTIERA MAGNANI
CARTIERA MAGNANI
ACQUERELLO
TOSCANA acquerello

30

PRODUCT GUIDES

26 Paul Dorin – Drawing Insipration – Ricky Pontings Jeans

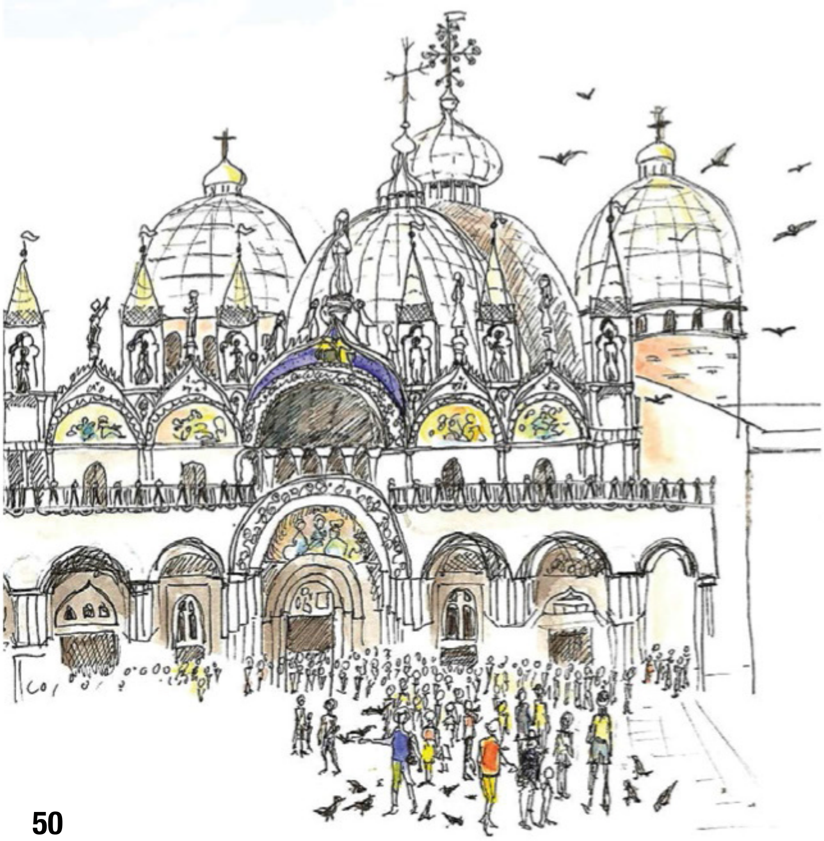
32 Product Feauture – Art Substrates

50 Leonie Norton – Drawing Inspiration – Touring and Sketching

IN THE GALLERIES

62 Galarie B

6



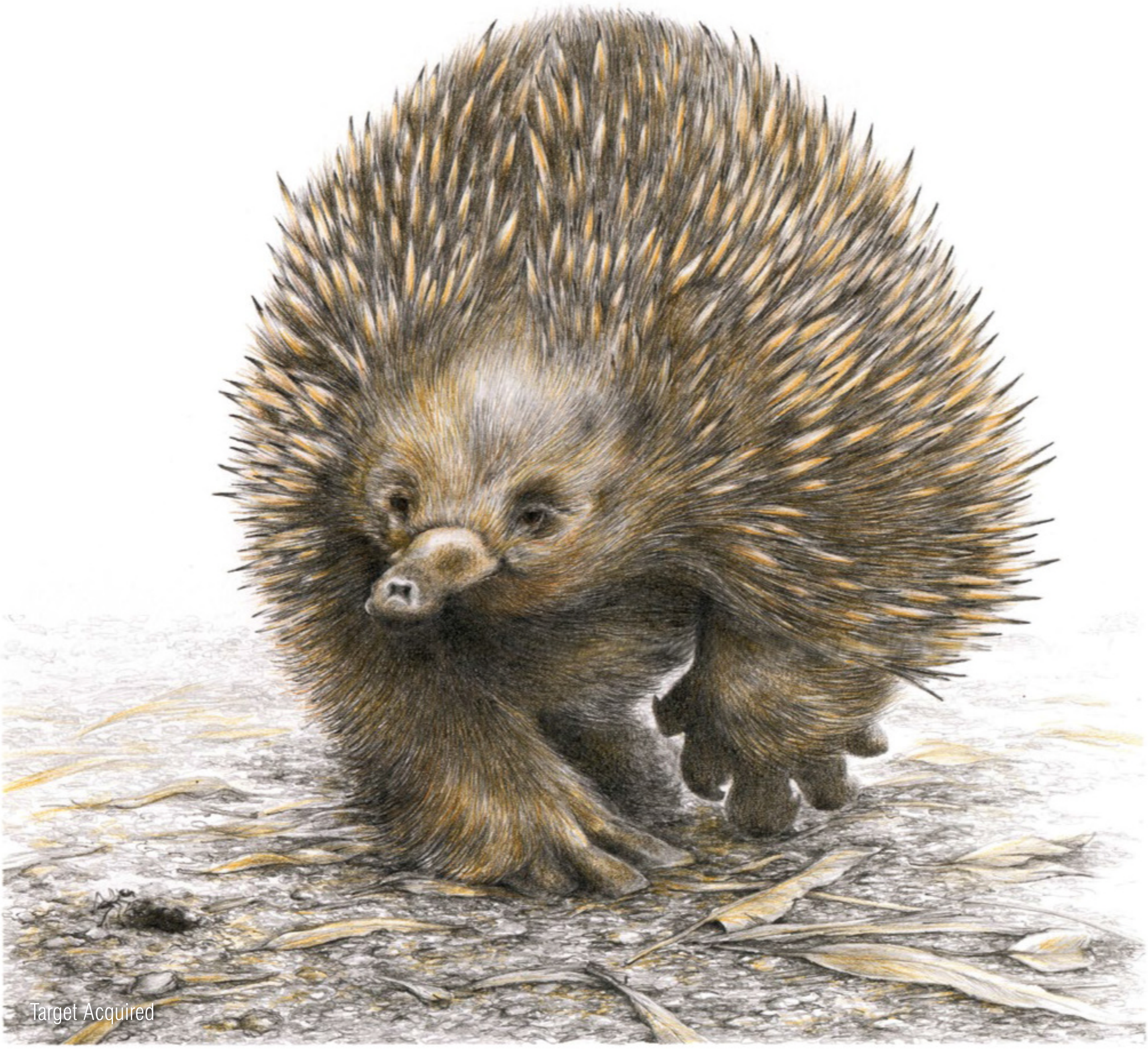
50

18

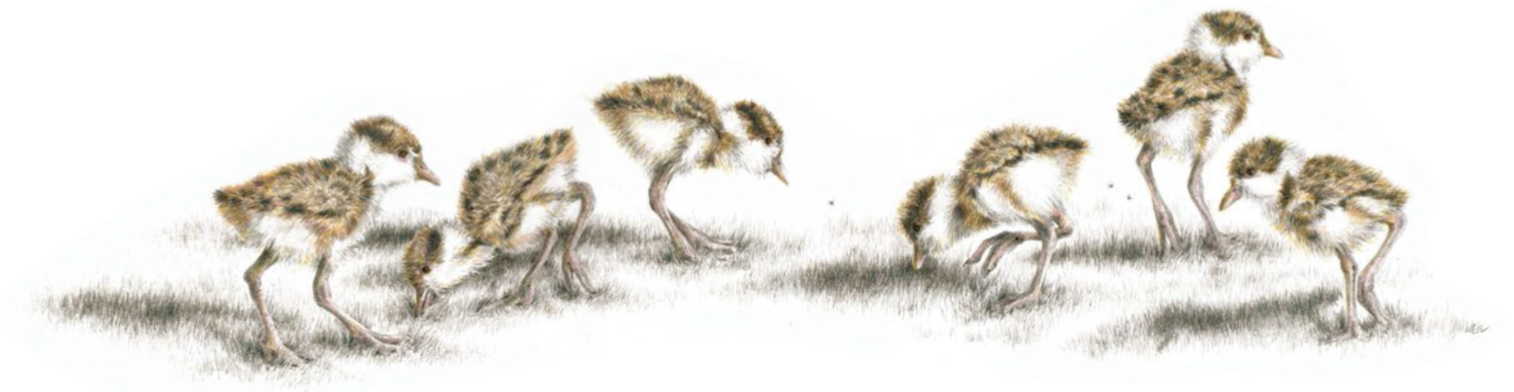
Linda Weil

Drawing Wild

Drawing, for me, is a constant joy and passion. I have always loved drawing. I cannot remember a time in my life when I have not been drawing something.



Target Acquired



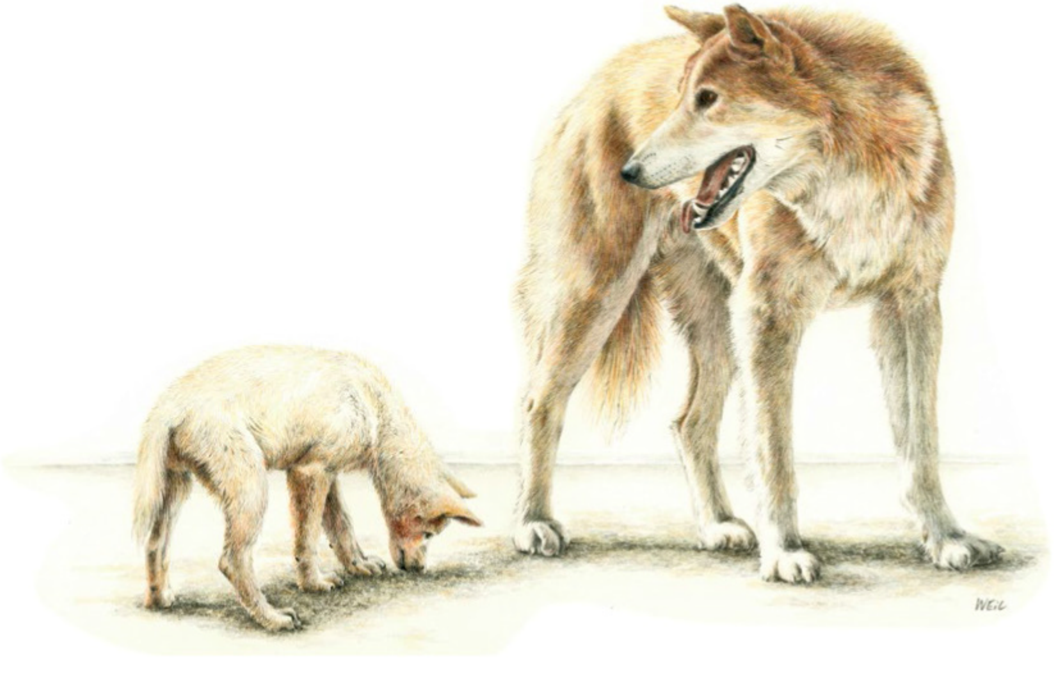
A Chorus Line

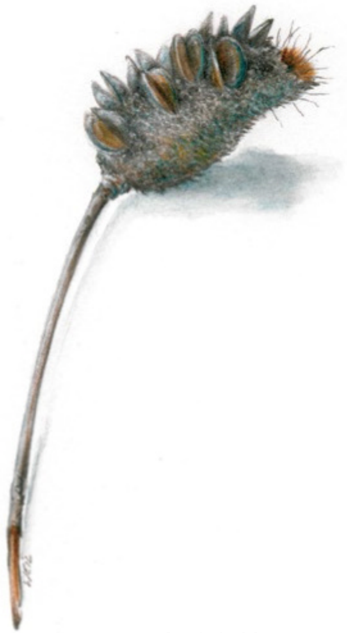
From an early age I immediately fell in love with the line, tone and the immediacy that pencil offers the artist. Although at that age I really didn’t put that into such clinical thoughts. I just knew that for me, pencil was the most fun to draw with, even more than my treasured box of 100 Crayola crayons! When anyone asked me what I wanted to be when I grew up, without hesitation I would reply, ‘an artist’. If they said, ‘A painter?’ I would always respond with, ‘No, I like to draw’.

I was born in California and lived most of my childhood there. Long summers were spent outdoors in our backyard, and along the coastal beaches or camping in the big trees of the Redwood forests and Sierras. I loved the outdoors, nature, and all the flora and fauna I saw on our family camping trips. So it was the most natural thing to try to draw what I was seeing around me. Landscapes as a subject never really enticed me. What I enjoyed most was drawing the animals and forms I found in nature. A sketchbook and pencil always came with me. Though many of those early drawings are now long gone, I still remember the pleasure I enjoyed when drawing in the outdoors.

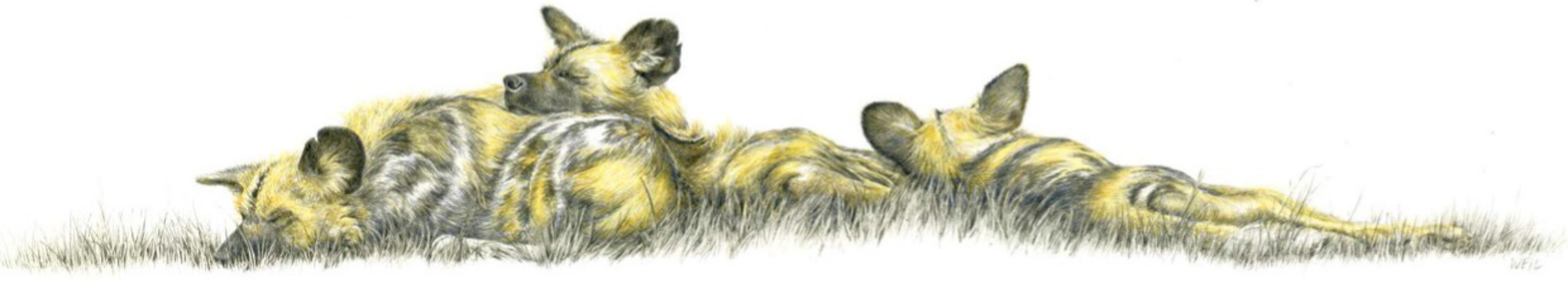
In my late teens, we migrated to Australia. This was the first big overseas adventure I had ever had. I immediately fell in love with the country, the people, the colourful birds and unusual animals. Something about Australia’s unique animals, different plants, amazing light and colours spoke to my soul. I knew I had to draw them. I still travel back to the USA as often as possible, but I also enjoy touring Australia and the world. I’ve to been Europe, parts of South East Asia, New Zealand and South Africa. Where ever I travel, my trusty pencil and sketch book come with me to take drawing notes of scenes of people, animals and ‘things’.

My favourite artists have always been the Dutch Masters and the Northern Renaissance artists, Albrecht





Banksia Mouse



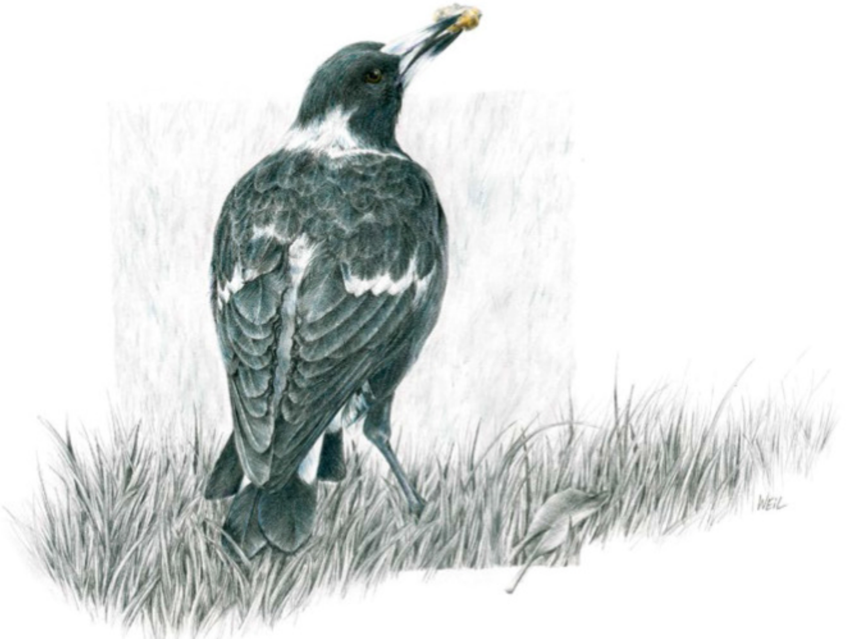
Let Sleeping Dogs Lie

Dürerr in particular. His expressive ability with line has always fascinated me and has taught me many different techniques and ways to express form in line and tone. I also enjoy the satirical playful works of Brughel, the dark fantastical works of Bosch and the golden light of Vermeer. In any art museum I travel to I first seek out these artists' works and others from this period.

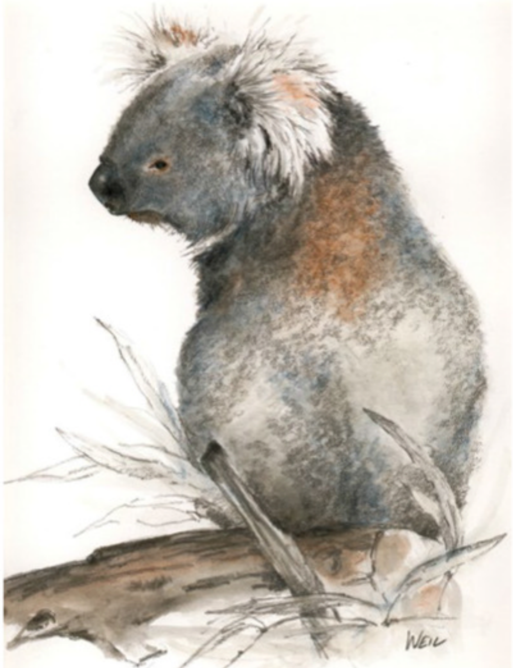
Another favourite artist is the first 'manga master' Katsushika Hokusai who was an extraordinarily inventive and prolific painter, woodblock printer and self-proclaimed 'drawing maniac'. His sketches of objects and the living world art are astonishing and delightful. I try remembering his lessons when I am sketching from life.

The contemporary artist that has had perhaps the most influence on me is Peter Trusler. I enjoy his beautifully detailed paintings of wildlife – modern and extinct species! His techniques and insights into animal anatomy have been of great help to me. He has been my mentor for many years and I am very thankful for all his support.

I completed my schooling in Australia, matriculating at Dandenong High and continuing at RMIT in Melbourne to obtain a Diploma of Arts in Graphic Art and Illustration. The realities of earning a living and paying my own way meant establishing a career in Graphic Art. Drawing had to remain a sideline for a while. However, I was fortunate to gain employment in one of Australia's largest magazine publishing houses when it was still based in Melbourne. I became Art Director and Illustrator for one of Australia's foremost gardening magazines. They actually PAID me to draw the things I love! I spent some 14 years there, illustrating plants and flowers, as well as doing cartooning and illustrations for several of the other magazines of the publishing house. It was an exciting time and this



Black Backed Brunch



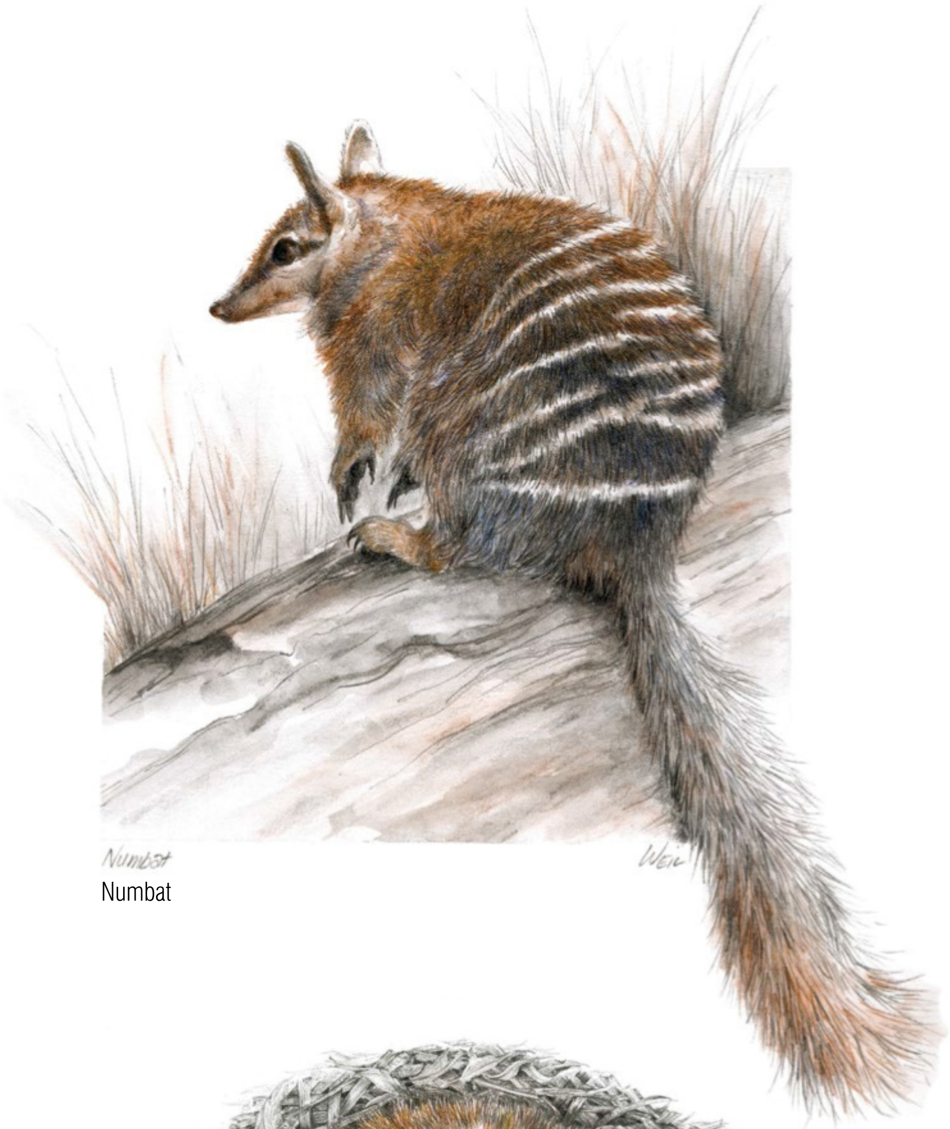
Does my Bum look Big in This?

job gave me the chance to really hone my drawing skills across a wide range of mediums –pen and ink, graphite pencils, wash and aquarelle colour pencils, pastel pencils to name a few .

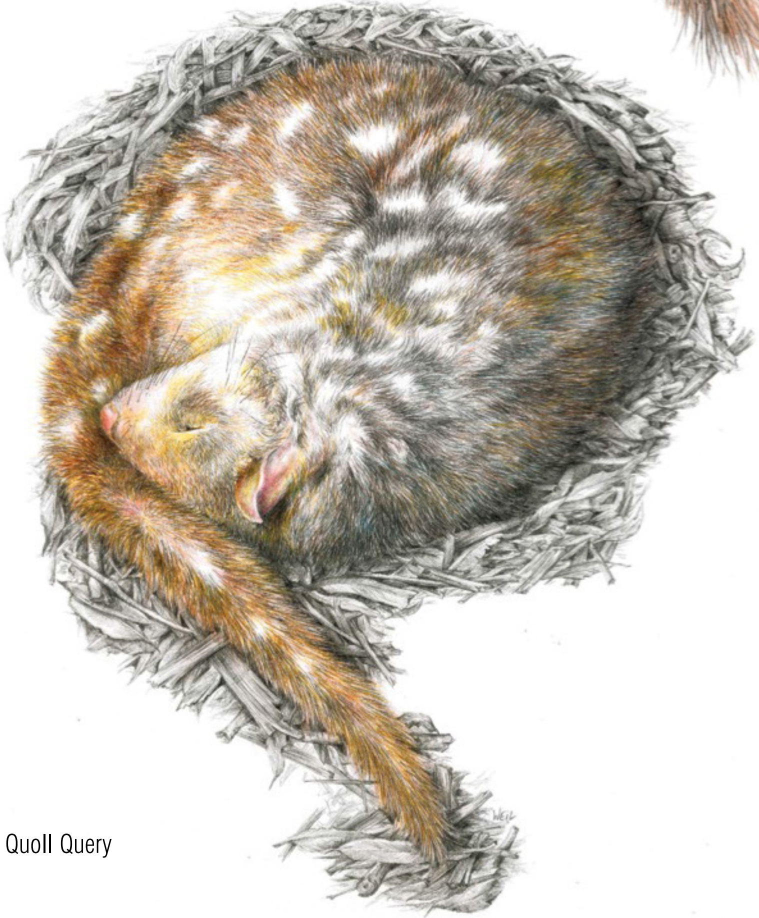
When the publishers moved to Sydney, I stayed in Melbourne to concentrate on wildlife art, exhibiting my work and teaching drawing. Over the years I have won numerous awards for wildlife and nature studies, most recently, Best Other Work on Paper, Dromana 2012, Best Traditional Wildlife; 'The Art of Nature 2012' Wildlife and Botanical Artists Canberra, Best Drawing at the Flinders Art Show 2012, Overall Winner Wildlife Art @ Discovery 2012. I have also been a Finalist in the Drawing section of the Mortimore prize for the past 5 years as well as exhibiting in several joint exhibitions throughout Australia.

In 2008 I was contacted by Walter Foster Publishers and asked to write and illustrate a book for their Drawing Made Easy series – 'Lifelike Animals'. This was a lot of fun and very hard work but also rewarding to see the end result - a book with my name and drawings! This book brought me to the attention of the makers of Derwent pencils who commissioned me to create a series of drawings for their new range of packaging for the Graphitint and the Sketch & Wash range of pencils.

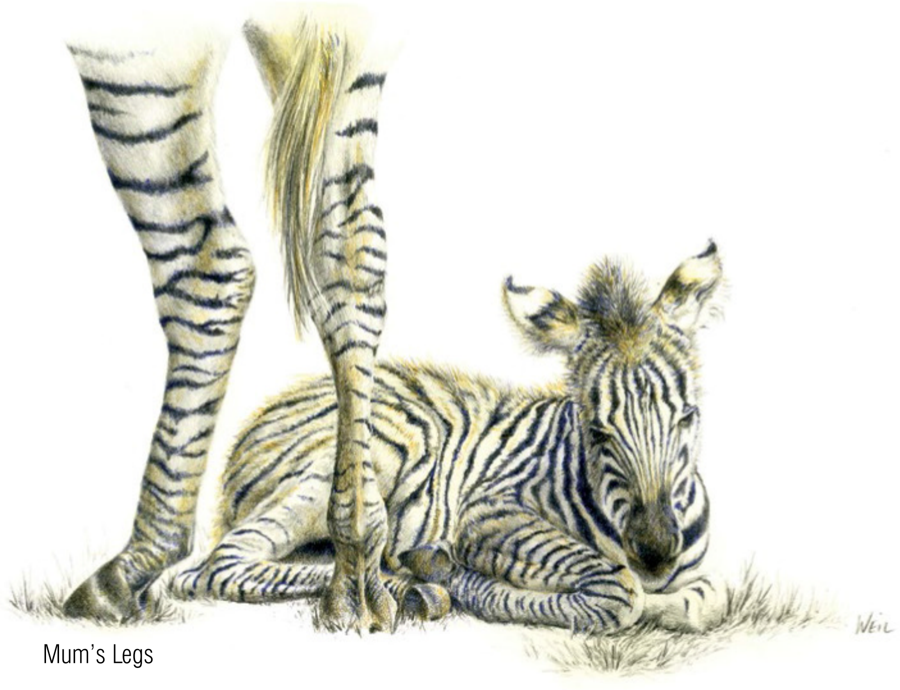
I have always worked professionally with water soluble pencils. I am a dedicated user of the Staedler Mars Karat Aquarelle colour pencils. These water colour pencils offer the best of both worlds; the ability to create wash techniques as well as bright clear colour. They are a high quality, hard colour pencil, not at all chalky and able to hold a sharp point, unlike standard colour pencils which are either waxy or too brittle for the work I do. I draw and view colour in my subjects more as a tone than as a 'colour', layering graphite pencil with colour to



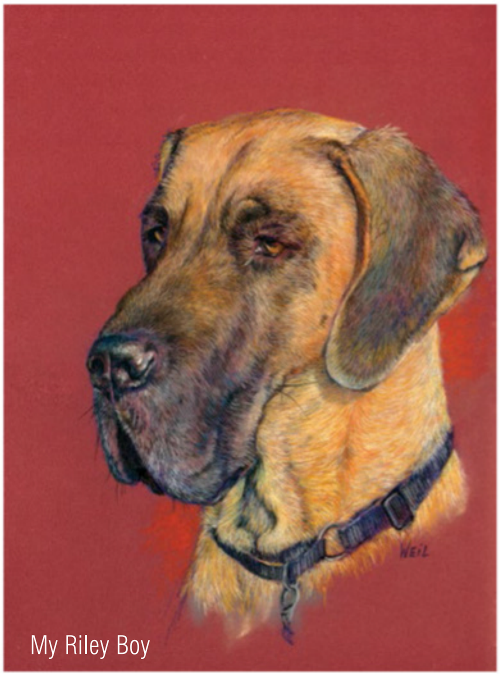
Numbat



Quoll Query



Mum's Legs



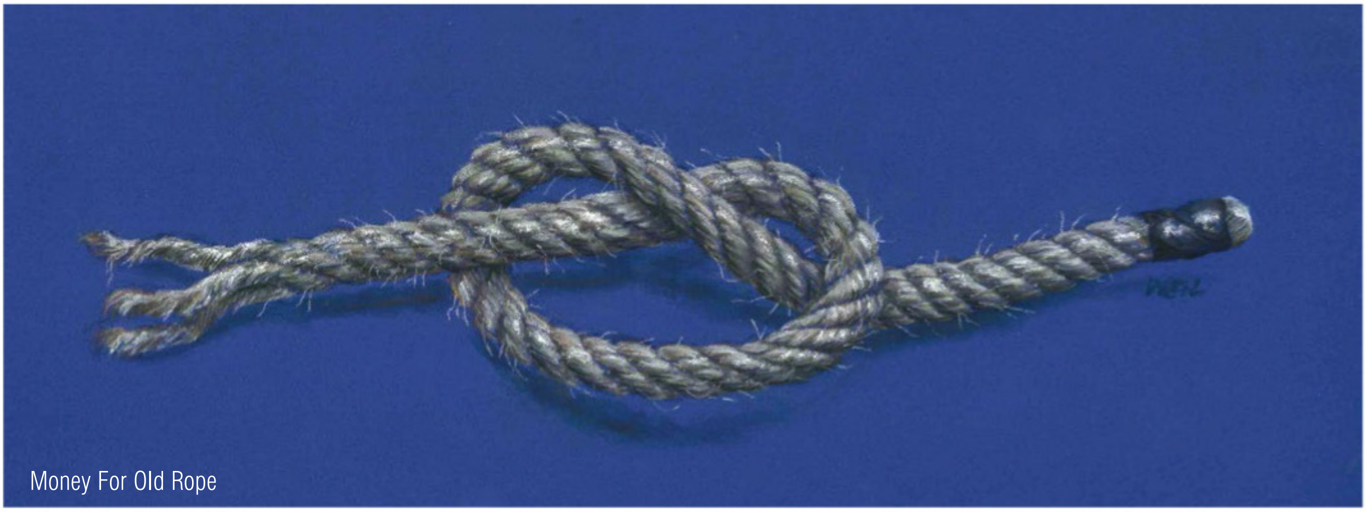
My Riley Boy

create soft tonal effects. I had often thought that it would be far easier to use a graphite pencil with colour pigment already added into it, which is exactly what Graphitint pencils are! So when Derwent offered a few sets of Graphitint and Sketch & Wash pencils with the commissions I didn't hesitate to accept!

These wonderful water soluble graphite pencils let you quickly create an under 'drawing' of wash and tonal effects. They marry very well with standard graphite pencils or aquarelle colour pencils allowing you to over draw in the dry state and create fine detail. I am a big fan of using mechanical drafting graphite pencils as these offer the best graphite available in a form that doesn't alter shape or weight. Combining the wash effects with the dry graphite and colour pencil gives me a fantastic range of tone, hue and line. This is a technique I have developed that really suits the animals and birds of the Australian bush that I so love to draw and that are the main subject matter of my works. I hope you enjoy the drawing journey with me over the next few pages as I create a devilish drawing using my favourite pencil techniques.

You can see more of Linda's work or order her book 'Drawing Lifelike Animals' on her website: Just 'google' Linda Weil Fine Art.

Linda will be teaching workshops in 2013 at the Maryborough Art Festival 25 to 30 June, 2013 and the Bathurst Mitchell School of Art in early July. Contact the artist on lindaweil@exemail.com.au for more details. ■



Money For Old Rope

CRETACOLOR
NERO ext
CRETACOLOR 8B

FIFTY SHADES OF BLACK

Brevillier's
CRETACOLOR®

From permanent and water soluble graphite to dry and oil charcoal, Cretacolor offers the widest range of premium blacks. They come in their natural form or compressed. They are available in leads, carrés and monoliths as well as square and chunky sticks. One thing is for sure, they are the blackest you will ever find and will be your best companion for all sketching and drawing needs.

Try Cretacolor's Nero carbon pencils!

A blend of soot, clay and oil, these pencils provide strong, dense and rich coverage. We are offering a set of 3 Nero pencils in assorted grades for you to try.

If you would like to try Nero by Cretacolor, please complete the coupon below and mail/fax along with $7.50 to: 'S&S Fifty Shades of Black Promotion ' P.O Box 81 Thornleigh NSW 2120 and receive an assortment of 3 Nero pencils.
(Cards accepted are Visa and Mastercard only)

Card Number: _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ Expiry: _ _ / _ _ CSV: _ _ _

Cardholder's Signature: ____________________ Contact Number: ( ) ______________

Name of Purchaser: ____

Delivery Address: ____

______________________________________ State: _________ Postcode: __________

Cheques and money orders to be made payable to S&S Wholesale Pty. Ltd.
Offer only valid in Australia & while stocks last – allow 4-6 weeks for delivery. Limit one set per order.

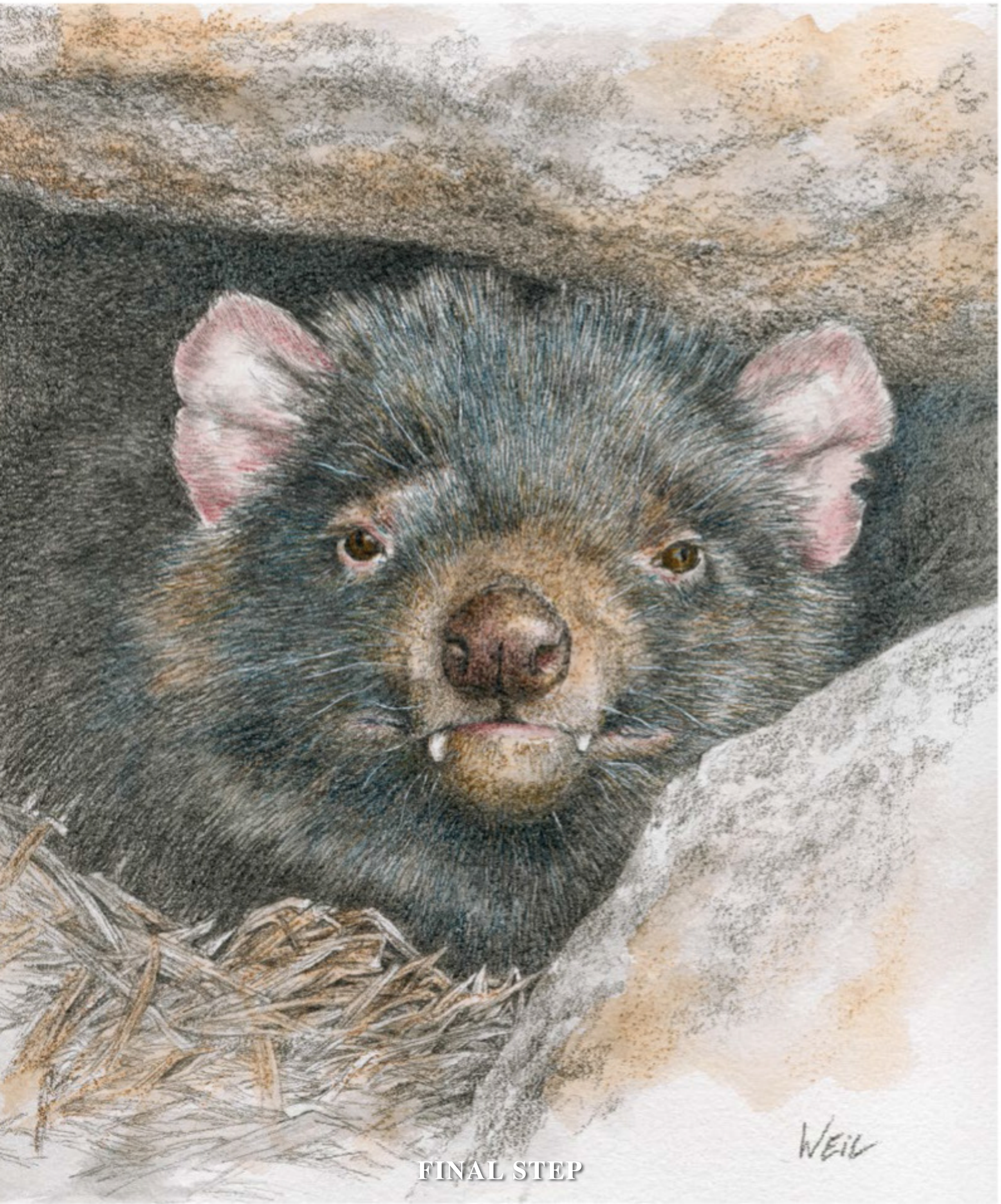
S&S
Creativity unlimited™

Ph: 1300 731 529
www.creativityunlimited.com.au

The Devils Hole

by Linda Weil

I love drawing animals – especially the unique animals of Australia. I strongly believe that drawing from life is the key to good understanding of any animal and consequently a good finished drawing.

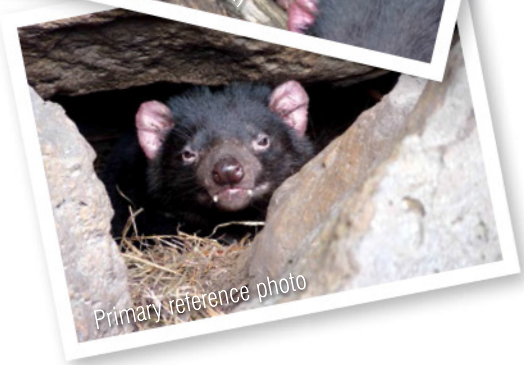


FINAL STEP

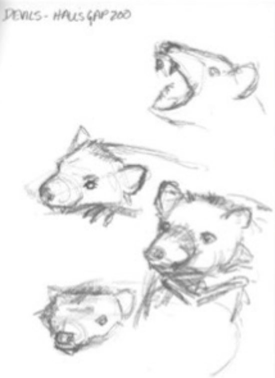
MATERIALS

- Drawing Board
- Acid free masking tape
- Arches 300gsm Cold Press Rag paper
- Derwent 'Sketch and Wash' pencils, HB and 4B
- Derwent 'Graphitint' pencils, #01 Port, #04 Indigo, #14 Russet
- ½" Taklon Dagger Brush
- #10 Taklon Round Brush
- #1 Series 7 Windsor Newton sable brush
- Art Spectrum Artists White gouache
- Staedler Mars 'Karat' Aquarelle pencils. #129-59 indigo and #124-79 brown
- Staedler Mars 2.mm 'technico' pencils HB, 2B, 4B
- Staedler Mars 'barrel' sharpener for Technico pencils, standard pencil sharpener for the Derwents/Karats
- Blue tack
- Cotton gloves

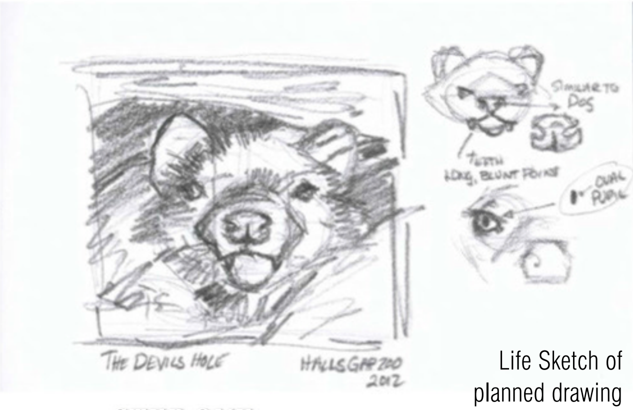
Secondary reference photo (for nose, ear, mouth detail)



Primary reference photo



Life Sketches



Life Sketch of planned drawing

STEP ONE

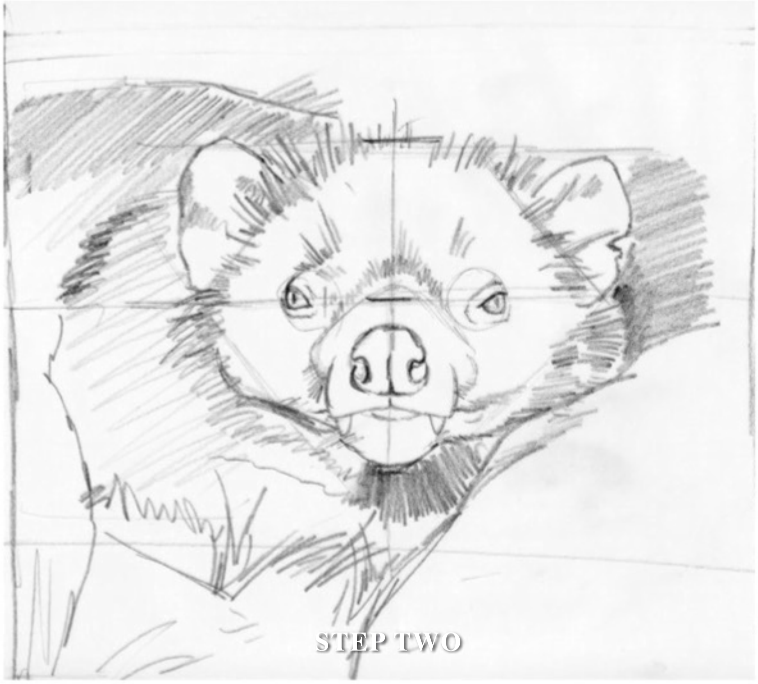
STEP 1

Before I draw I like to meet the animal, to see it move, see it interact with others, listen to it, even smell it! When you sketch from life it helps you to work out the anatomy and form of the creature. Often you will note something in the field that may not be obvious on a photograph. I use life sketches as a form of visual note taking that I can refer to back in the studio. As well as sketching from life, I will take many digital photos of the animal from as many angles as possible. You can never have too much photographic reference! And with digital photography you can take hundreds of shots without costing a fortune. These sketches of young Devils were done at the Halls Gap Zoo, Victoria 2012 One of my sketches and four series of shots in particular enticed me and that is the image I will work up into a finished drawing.

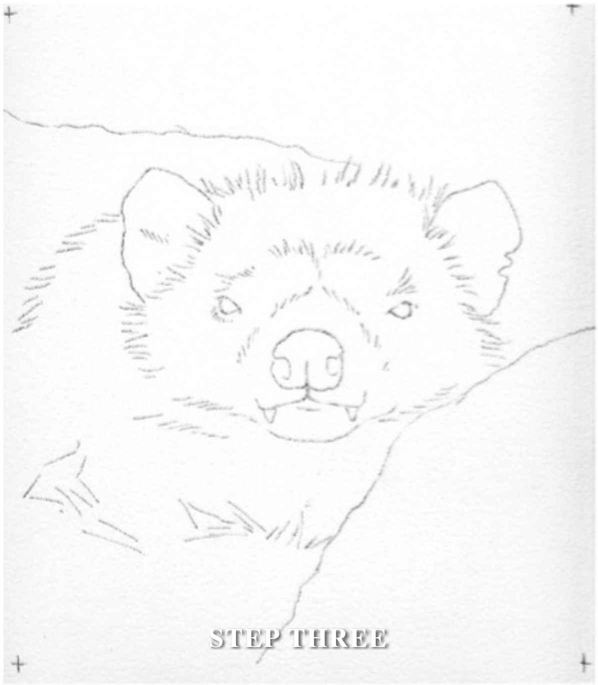
STEP 2

Having decided on my main reference images, I begin to work up a freehand sketch from my photographic references and initial life sketches. I tend to work my compositions in ‘thirds’. This composition will have the head of the animal centrally placed within a square format, with the eyes roughly two thirds up the drawing area. The animal will be in sharp focus, fading into the darker background of the cave, with less detailed drawing of rocks and bedding framing the head.

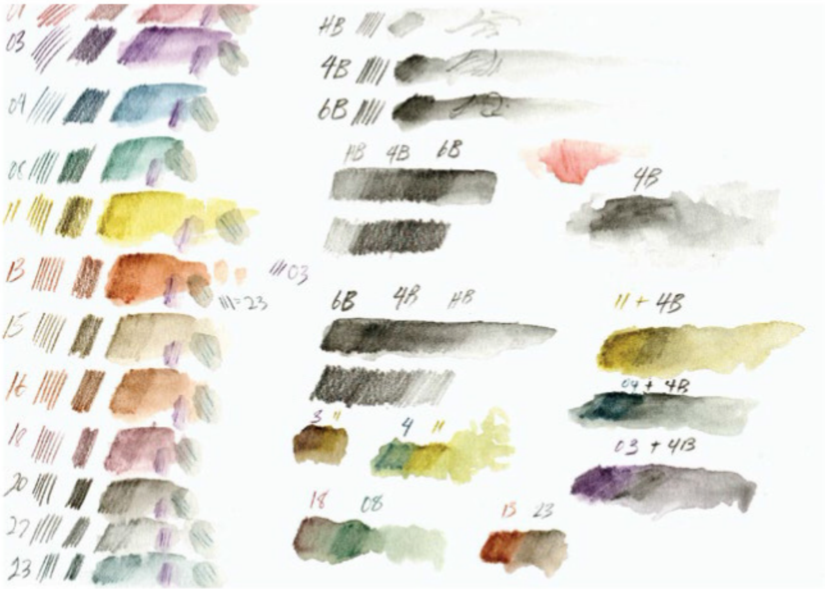
If time allows I prefer to work freehand, but I have no philosophical objection to tracing from a photo – providing you have done the ‘life’ work first. My only concern when tracing from a photo is that it is easy to replicate any camera errors or lens distortion. Additionally, photos often are flat and washed out from flash and the artist can fall into the trap of copying this. When working from a photo it is important to remember you are drawing a living animal and it needs to look alive and three dimensional – you are should not just ‘copy’ a photo, but try and interpret it and breathe life into the image.

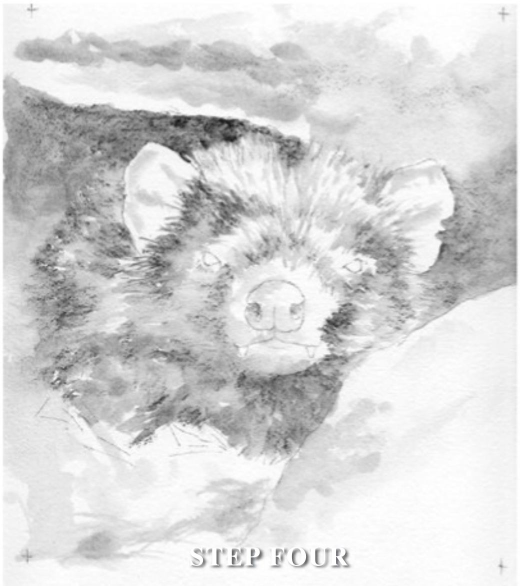


STEP TWO



STEP THREE




STEP FOUR

STEP 3.

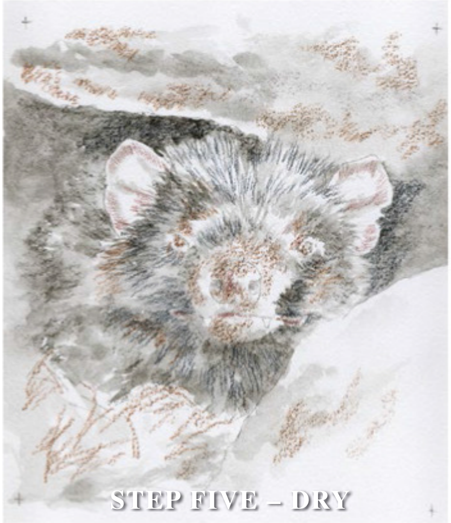
Carefully tracing an outline of the major features from the compositional drawing onto a sheet of tracing paper, I transfer this outline (using a light box) onto a piece of 300gs Arches cold press paper. The paper is taped to a drawing board the full length on all four sides with acid free masking tape. I use the Derwent HB sketch and wash pencil to trace onto the paper. This means the outline will not remain permanent on my drawing, but move and wash out as I work the first wash step. (see Step 4 washed)

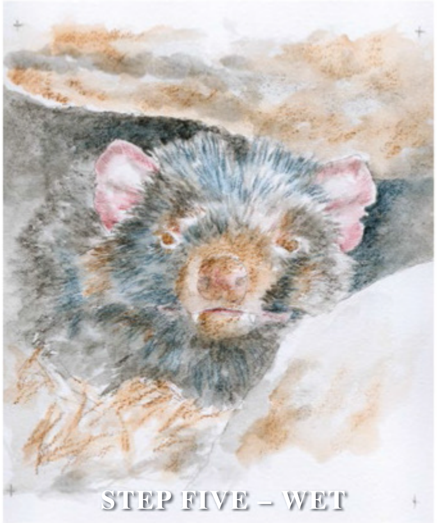
Note: Different papers will give you different results with these mediums. I often use a hot press paper for this technique, but with hot press the pencils washes tend to 'slip' more on the paper and are more difficult to handle. On the plus side, hot press means that you can achieve a greater level of detail in the dry drawing stages. Cold Press paper (as I have used here), absorbs the wet stage better and is more controllable with great texture. You get some lovely textured effects with dry pencils. The down side of cold press is that it is harder to work detail in dry pencil. I have chosen to use cold press for this work because it will work better with the large areas of rock textures, the nose and rough fur of this animal.

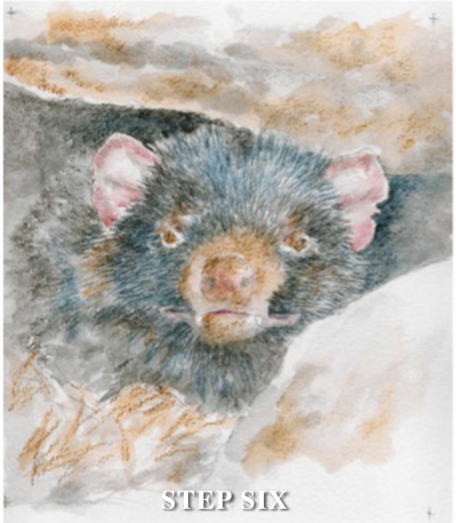
Note: Graphitint and Sketch and Wash pencils change tone and colour when washed. I always recommend that before using these pencils for the first time you do some test sheets on the cold and hot press paper to see what sort of results you get; letting you choose the best paper for your style. It avoids chance of getting a nasty surprise when your Graphitint changes to a totally unexpected colour! Remember to always code your tests with the pencil number.

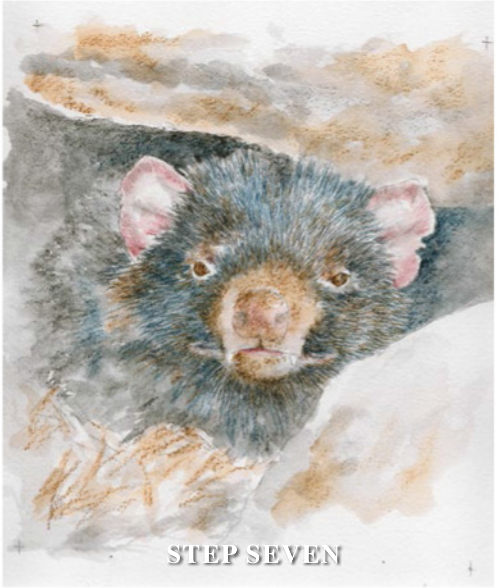
STEP 4 DRY SKETCH AND WASH LAYER.

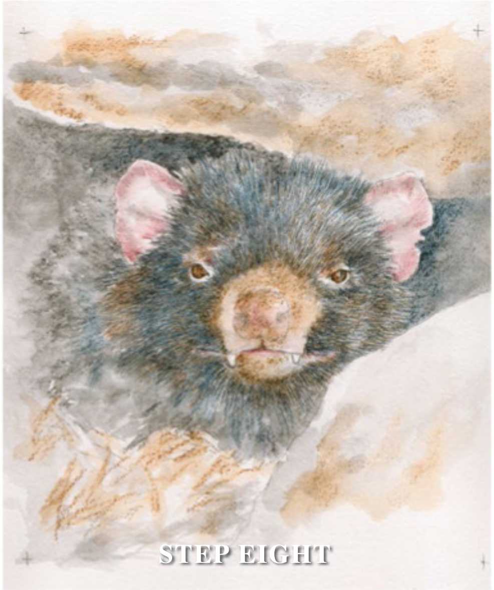
Using the 4B Sketch and Wash pencils, I lay down some rough areas of tone where my darkest tones in the final work will be. I am careful to work in the same direction that the fur is falling and use block areas of circular tone in the cave areas.

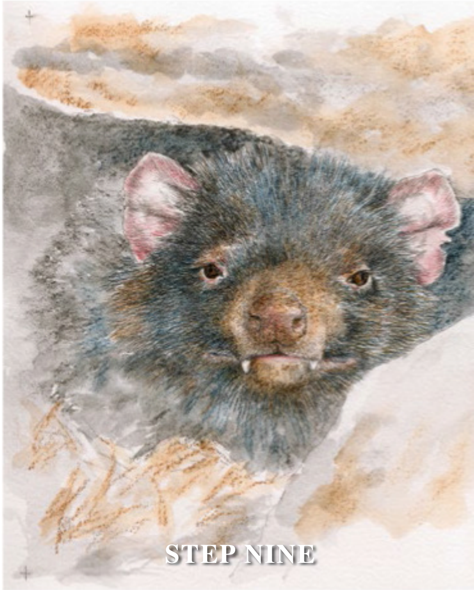

STEP FIVE – DRY


STEP FIVE – WET


STEP SIX







STEP 4 WET.

With the #10 Round brush I wet the 4B pencil and start to wash the graphite and move it around to create tones in the rocks and background. Because the graphite wash gets picked up by the brush I carry some of that tone into the ears and parts of the foreground rocks and bedding. The ½” Dagger brush is used over the facial areas, wetting the graphite and flicking and moving it in lines and feathery forms. I take care to leave large areas of the white of the paper showing where the highlights of the animal are. Remember that the water soluble graphite can look darker on the paper once washed, but you can ‘lift’ the tone with your brush and move it into other areas of the drawing as required. It is important not to over work the graphite wash, but direct the way the graphite moves and create tones. Once I am happy with the result I allow the work to dry naturally. I avoid using a hair dryer as it tends to bake the surface of the paper. Hair dryers also dry the surface of the paper leaving the core still damp. You want the paper totally dry to avoid damage to paper surface.

STEP 5 DRY GRAPHITINT LAYER.

In the same manner as Step 4, I put down some areas of line and tone using the Graphitint pencils. I use #01 Port as soft tone in the ears and around the mouth. #04 Indigo is placed as line work on the darker fur areas and as tone in the darker cave and rock areas. And finally, the #14 Russet is used as line and tone in the fur, rocks and nose area.

STEP 5 WET.

This is perhaps the scariest part of the drawing. When you wet Graphitints it can be a bit of a shock. Suddenly what were nice muted tones become surprising blobs of colour. There is also real danger of over-washing and mucking all the tints together into a big muddy mess. Avoid soaking the paper with too much water or mixing them together too much. You need to have faith; let the wash and colour happen and don’t overwork it.

Taking a deep breath I start to splash about with water. I use the round and dagger brushes again in the same way as step 4, taking care to dip them in clean water often to avoid mooshing the colour together too much. I try to work quickly, moving colour and tone around with my brush, leaving areas of white paper showing through. Yes, it looks pretty horrible at this stage but I have a clear picture in my minds eye on how this will look in the end. These wash stages are creating a layer of tone to support the dry drawing stage.

The paper is left to dry completely again.

Note: Provided the paper is taped securely on the full length of all four sides and you do not soak the paper too much, once dry, the paper will flatten out without too many bumps or curls.

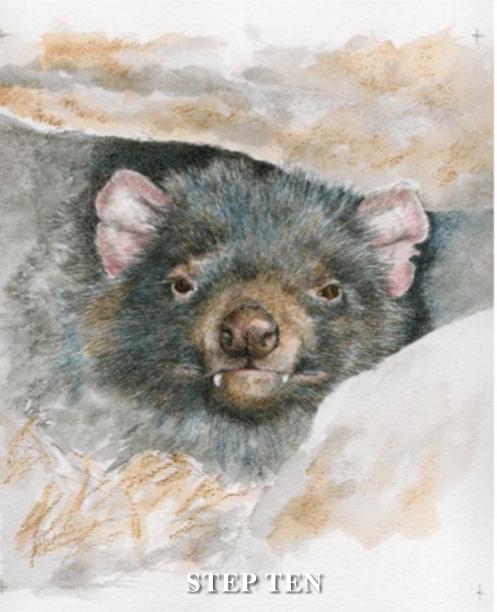
STEP 6: DRY KARAT COLOUR PENCILS LAYER ON FACE.

In this step I begin to work on the facial areas, starting with line work only, using the Staedler Mars ‘Karat’ Aquarelle pencil. #129-59 indigo blue. I am very careful that the lines always follow the natural fur direction of the animal. When drawing fur it is important to keep your pencil very sharp. I need to restore the point to the pencil about every 6-8 strokes.

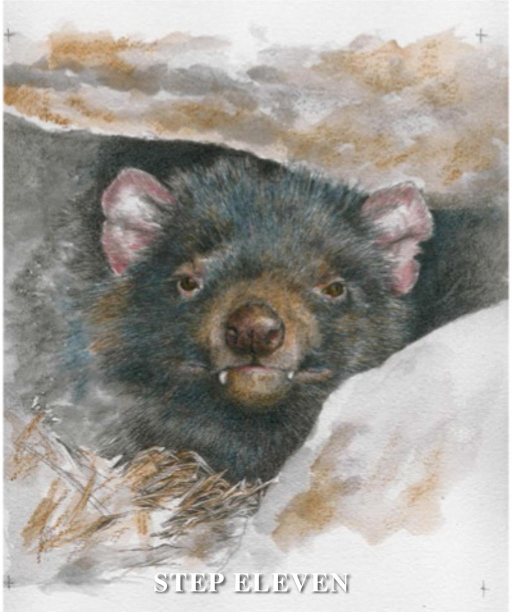
STEP 7: DRY KARAT COLOUR PENCILS LAYER ON FACE.

I add more line work using the #124-79 brown Karat pencil. This brown line work is carefully placed in the darker areas of the fur. A rough circular fill technique is used over the muzzle to create a soft fur texture. A tighter circular fill is used in the eye area to create a block of stronger colour.

This is the basic colour that I will be using in the face and I will now move on to working primarily in graphite, although I may go back into the drawing



STEP TEN



STEP ELEVEN

with colour at later stages to intensify the tones where needed.

STEP 8: HB PENCIL LAYER

This step begins to build up the fur and tonal ranges in the face. I always use Staedler Mars 2.mm ‘technico’ pencils for my dry graphite work because they have reliable graphite tones, no ‘scratchy’ bits in the graphite, never change shape or weight and can be sharpened to an exceptional point. I work in successive layers of graphite, starting with the lighter tones. I never ‘push’ the pencil into the paper, my strokes are very light, letting gravity do most of the work. Each layer of colour and graphite will intensify the colour and tones of the under layer of wash. I begin to draw over the entire fur facial area with short, sharp strokes, always moving in the fur direction using the HB Staedler. Once again, I keep my pencil very, very sharp – using the ‘barrel’ sharpener especially designed for these pencils.

Note: When you are drawing fur and hair it is important to recognize that each line you draw is NOT a hair but actually the *shadow* cast by that hair. So these lines I am drawing are the shadows – the lights of the paper and the wash under layers are the actual hairs.
Note: You CAN erase if you must – even the washed tones can be lightened a bit with an eraser. But I almost never erase if I can help it as I find erasing ruins the surface of the paper and affects how the pencil draws.

STEP 9: 2B AND HB PENCIL

With a 2B Staedler Mars 2.mm ‘technico’ I now begin to really build of the layers of fur creating more highlights by working the darker 2B pencil into the shadow areas. Working over the entire facial area, always stroking in the correct fur direction I begin to establish the form and texture of the fur.

I also swap back to the HB pencil to create line and tone in the ears, the nose and around the mouth. Somehow I have given my devil one short tooth, but I decide I like it and leave it that way.

The eyes require a bit more work so I lift off some of the previous colour pencil using a bit of blue tack. Then I add more definition and strength of tone with the 2B. Over this I layer more of the Karat brown pencil to create a rich dark colour in the eyes. A bit of the indigo blue in the pupil area intensifies the dark into a lovely ‘cool’ black. The Devil has started to really come together and is developing life and personality. Note: It is important not to be too regimented or orderly with your line work in fur. Each stroke should travel in the general direction of the fur, but its length and angle should vary each time. You do not want to create repeating patterns of lines, but the random feel of hair.

STEP 10: 4B PENCIL LAYER, KARAT INDIGO AND BROWN ADDITIONAL LAYERS

Now I work over the entire face with a 4B Staedler Mars 2.mm ‘technico’. I establish dark tonal areas in the nose, around the mouth, eyes and ears with a combination of fill and line. Then I work the fur areas in line, intensifying the shadows cast by the hairs and allowing the colours of the under wash and line layers show through. Where required (chin, muzzle, nose and some fur areas around the eyes) I use the Brown and Indigo Karat pencils again over all the graphite to deepen the colour tones in the line work and fills.

You can see here that I have also begun to establish the darkest blacks of the cave background by laying down some tone of Karat Indigo as a circular fill and layering 2B the 4B on top. This establishes the darkest areas of my drawing and also helps to through the lighter fur on top of the head forward. As always, my pencils are kept very, very sharp for all the fur! My Devils face is now almost complete and I can start to establish the surrounding areas.

STEP 11: SURROUNDS

Now I must build up all the surrounding areas of the receding dark side of the Devil, the dark cave shadow, rocky overhang and out crop and the dry grass nesting material.

The darker right side of the Devil is created in the same way as all preceding steps only with a greater intensity of colour and graphite layers. Almost none of the white paper is allowed to show through, but layers and layers of colour and graphite line work are built up to create the dark fur. Remember, don’t push on your pencils – this will create the dreaded pencil shine – work in layers to build up dark tones.

The cave shadow is continued as described in Step 10.

The dry grass is lightly sketched with the 2B pencil and then negative drawing around and within the grass gaps is started to create the shapes.

STEP 12: FINISHING THE WORK

To complete the work I use the HB, 2B and 4B pencils. All of the surrounding area is drawn in a looser, less finished style. I want the Devil's face to be the focal point of the drawing so I keep the detail in the grass and rock faces minimal.

First I complete the dry grass material using the HB and 2B pencils, with negative drawing in 4B as needed in the darkest areas. I fade out and keep the grasses only lightly sketched in as it nears the edge of my drawing area.

The Devils right side and cave interior is completed – once more layering successive layers of line work in the Karat Indigo, HB, 2B and 4B.

The cave interior is worked with successive layers of circular tonal fill starting with Indigo, HB, then 2B and 4B.

The rock face and overhang are only suggested, there is almost no detail drawing here at all. I allow the earlier Graphitint wash layers to tell most of the story here. A soft 2B on the rough cold press paper creates a great textured effect over the colour washes. I use the 2B with a circular fill, lightly traveling back and forth over the rocky area creating darker shadow areas and texture.

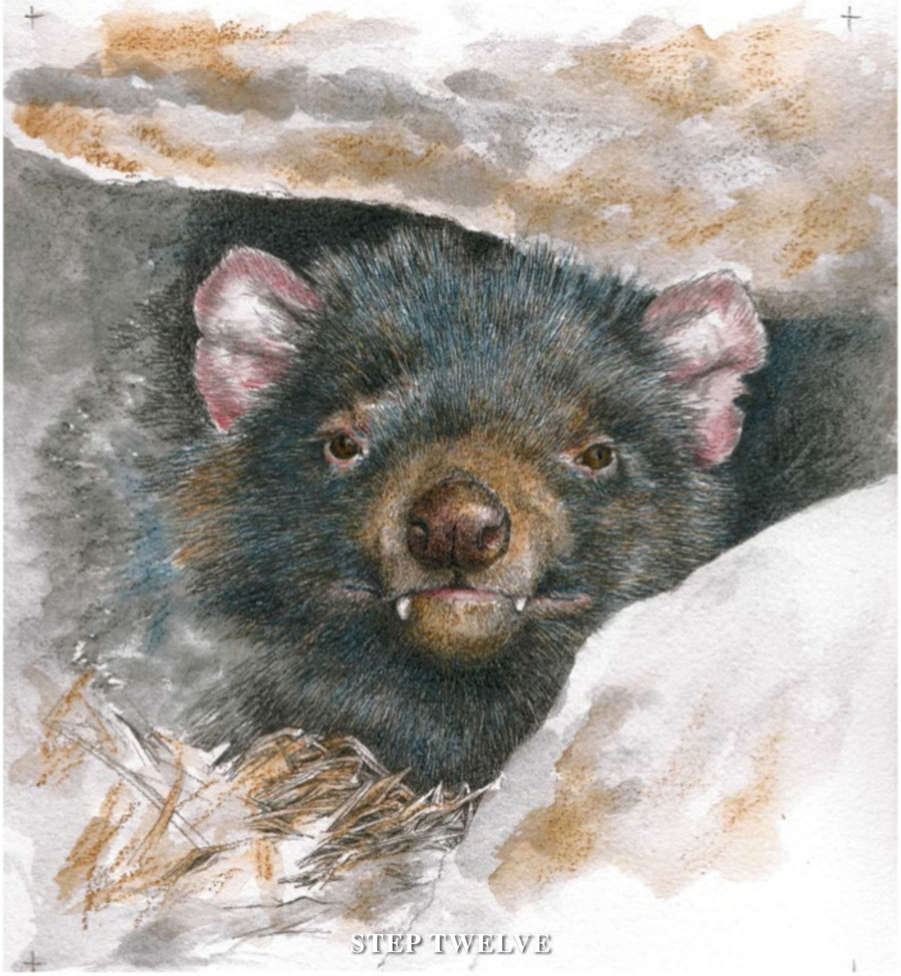
At this stage I turn the work upside down and stand well back and look at it overall. Looking at your work from a distance and upside down can often show up small inconstancies or errors that need fixing. When I return to the board I sharpen the HB pencil and work all over the drawing once again improving details in the facial features and fur.

Because I have washed tone into the background, it was too difficult to leave white highlight whiskers. I dislike using masking fluid and the wash would just flood colour into any indenting technique. So for this drawing I use a #1 sable brush with some white gouache to carefully draw back in some of the Devils whiskers around the eyes, chin and nose.

I sign him and he is finished! ■

ARTIST'S HINTS AND TIPS

- Draw from life as often as you can.
- If you do not live near a zoo or sanctuary, try drawing from videos.
- Test your paper and pencils before starting. Avoid unexpected surprises.
- When drawing fur and hair, keep your pencils sharp, sharp, sharp! At all times!
- Be careful not to overwork the wet stages
- Always allow your paper to dry completely before beginning the next layer.
- Use LAYERS, not pressure to create your darks and tones.
- Adding layers of colour under your graphite can help create richer darks.
- Did I mention it? Keep your pencils sharp!

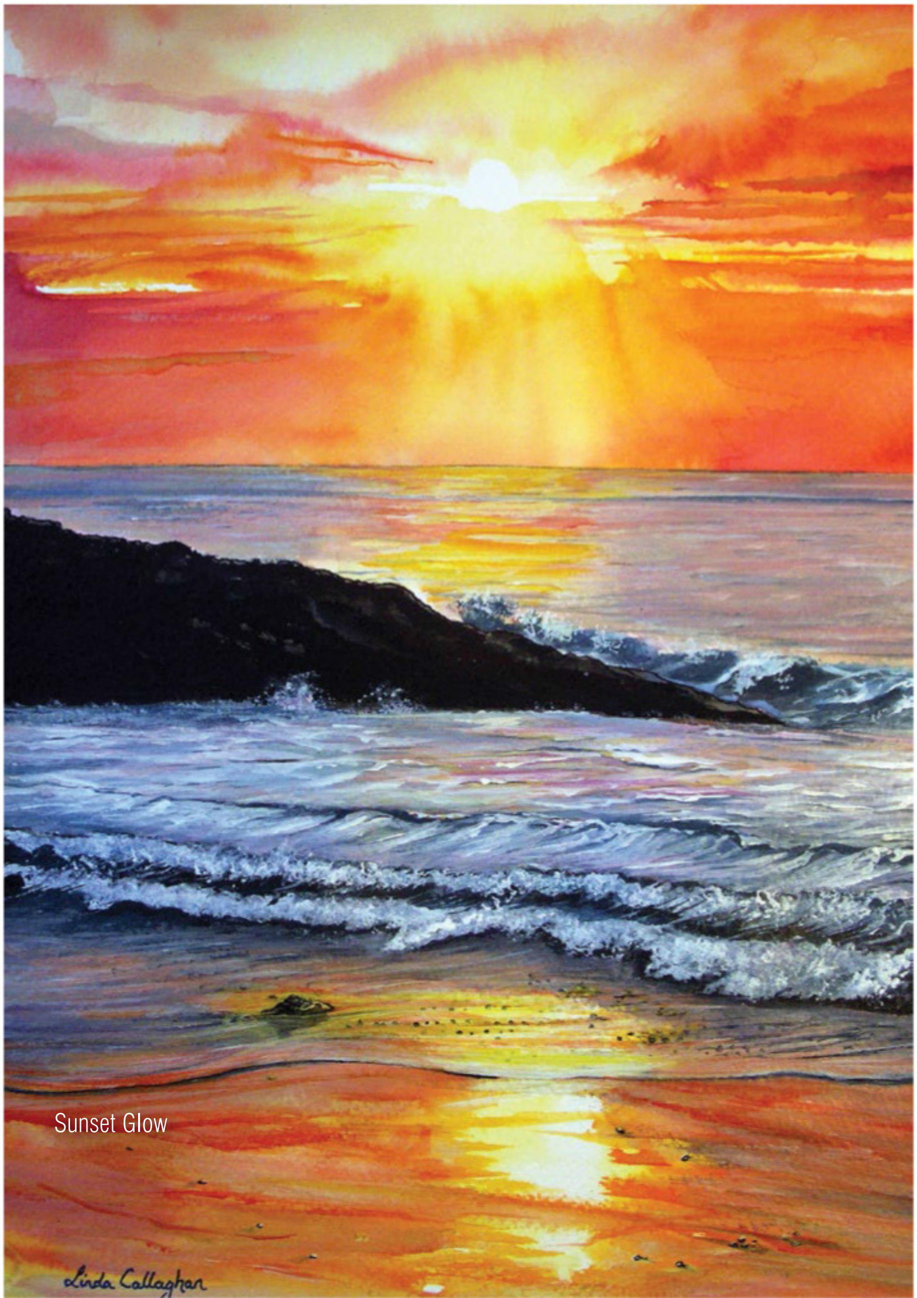


STEP TWELVE

Linda Callaghan

For the Love of Art

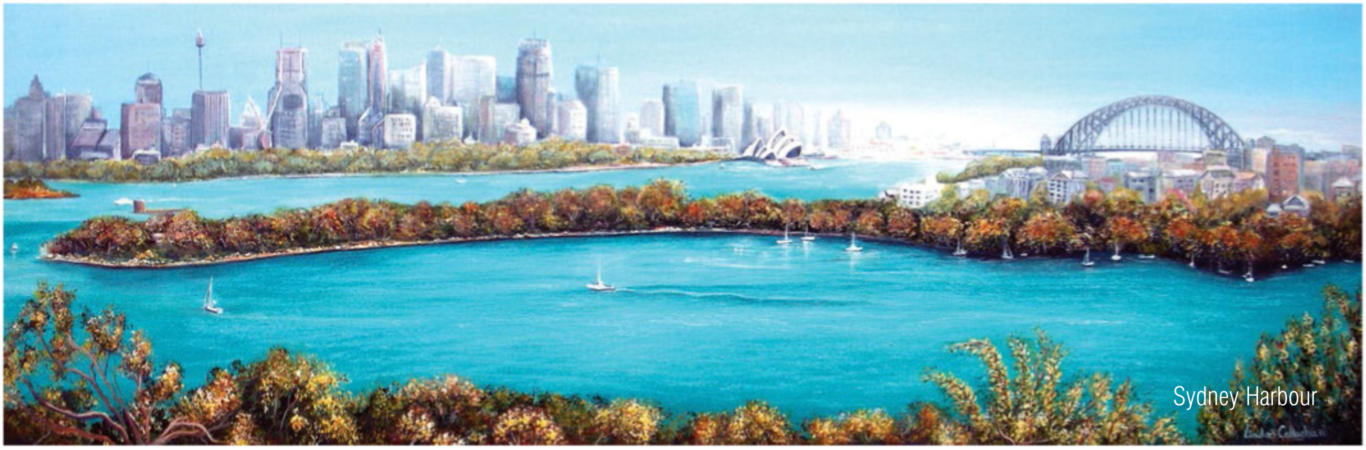
Reach for the Stars and never lose sight of your dreams!



Sunset Glow

Born in Cardiff, South Wales I realised I was drawn to art during my school years. I looked forward to my art classes, not forgetting drama, and had visions of becoming an artist, or an actress, as some young girls dreamed of. On leaving school I was given the choice by my parents of attending Art or Business College. I would have preferred art but it was decided there would be more job opportunities in business, so my interest in art was put on hold and off to Business College I went. My fingers quickly mastered typing and shorthand skills instead of paints and brush strokes and I settled in to office work.

After marrying and immigrating to the lucky country, 'Australia', I continued employment as a Secretary to three executives in a merchant bank until I was blessed with two children. At home and with time on my hands I had the urge to paint, and what a better canvas than a bare wall, so I painted a large tree mural in the bedroom. (To this day I am still passionate about painting trees). Cartoon characters were soon painted on my children's bedroom doors and I also had an occasional painting request from friends. I thought I would apply for a correspondence course in art and the paperwork arrived in the mail. I had to complete a drawing test and passed. I was invited to continue but being time



Sydney Harbour

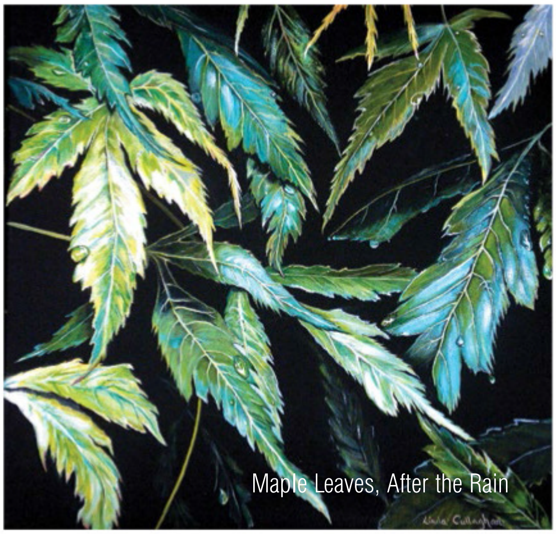
poor I realised my priority at that stage was my children.

With my marriage ending I moved to the beautiful Blue Mountains with my children and happily remarried in ’91 – there were now six of us with my husband’s two boys. I had found a position as a Personal Assistant to the Managing Director in a business equipment company but my love for art had not left me and I still sketched now and then to unwind at night. After many years I became bored with the office environment and found a more rewarding job with fewer hours, working as a Carer with the elderly. We moved further up the mountains to a quiet bush land property, close to nature. We were so close that I came home one day to find a wallaby bouncing about inside our property! We bought a faithful German Shepherd, Rocky, who is now forever by my side and great company. As a Carer I met some inspiring people with interesting life stories. Two were long time artists who refuelled my love of art. I would show them my drawings and listen to their feedback with great interest soaking it all up. Both have since passed on, but to this day they played an important role in my decision to one day fulfil my dream of becoming an artist.

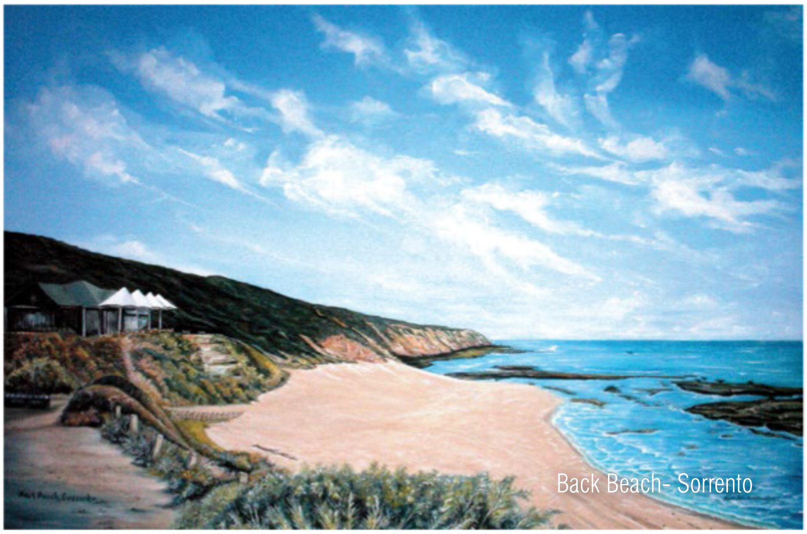
It was not until late 2007, with our four lovely children grown and starting lives of their own, that I decided it was the right time for me to indulge my inner creative spirit before time ran out. With the encouragement of my supportive husband, John, I enrolled in watercolour classes. After a few classes I left, as focusing on an object in the middle of the room to paint was a challenge. I decided to learn alone and now regard myself as self-taught. I started with Winsor & Newton watercolours, sitting at the kitchen table, but soon moved on to Matisse acrylics that gave me instant vibrancy, besides being quick drying. I was inspired by sweeping Australian landscapes and seascapes and captured these scenes with layers of deep, rich colours.

One day I stumbled across a brilliant watercolour wheel at my local art store and thought I would give it a try. I loved it! The paint quality was excellent with strong, vibrant colours and brilliant hues. I experimented and delighted in creating flowing, imaginary artworks bordering on fantasy.

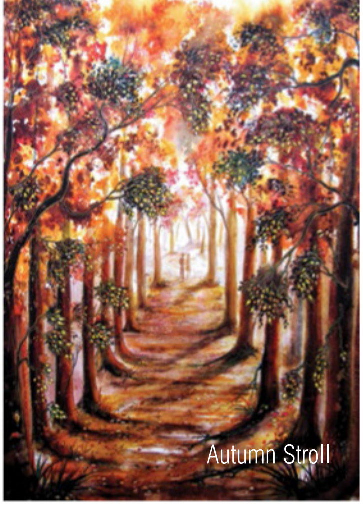
At this stage friends were noticing my work and began to purchase their favourites. I had also joined an internet art website and was selling online. I began completing commissions, with requests in Australia and overseas.

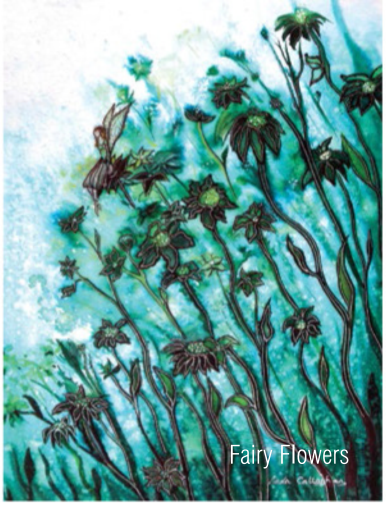


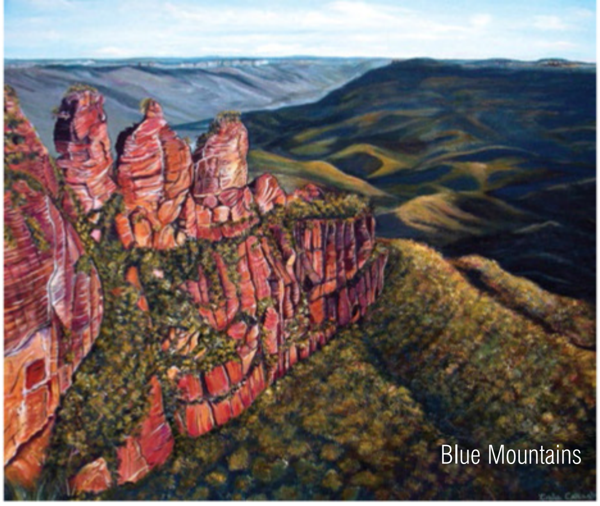
Maple Leaves, After the Rain



Back Beach- Sorrento


Autumn Stroll


Fairy Flowers

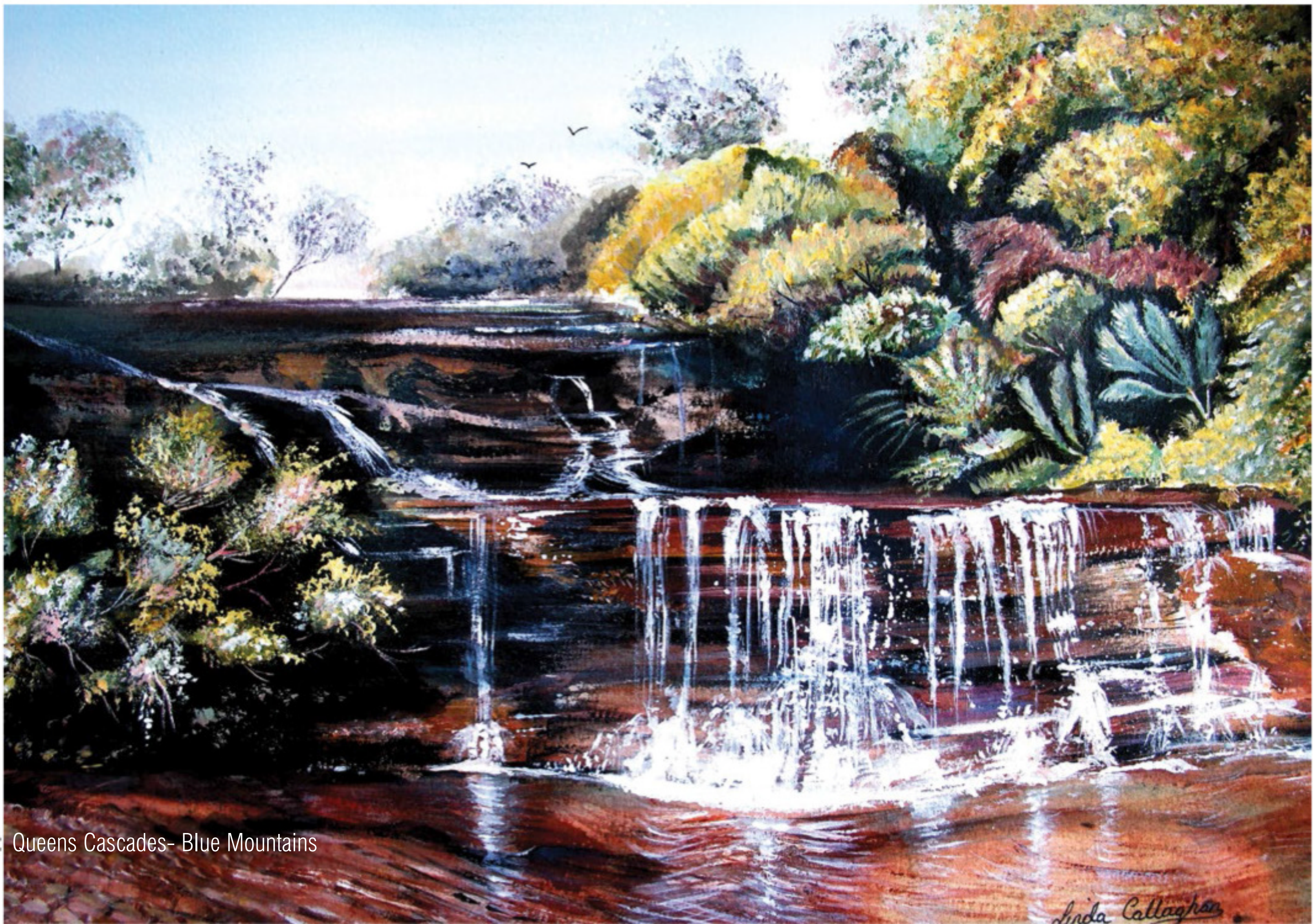

Blue Mountains

At this time I was painting on a small antique desk in our study and had bought a small easel. I was happy in my little corner passionately painting away and my portfolio was slowly growing, taking on a life of its own.

Regarding my techniques, they differ as to what I am painting, if painting realistically I use my photos as references, or others, with their permission, all the while adapting my own style. I find I am being pulled towards my popular fantasy work more and more each day as I am inspired by an emotion from a life event, whether it is a feeling of joy or sadness. Especially drawn to trees with their long branches, I enjoy capturing their essence in my watercolour and inks. They remind me of people as we are all reaching out for something whether it is comfort, acceptance or love. When I tap into an emotion I head straight for my paints to express it and feel a sense of achievement when the outcome I was hoping for takes shape before my eyes. I also like to add a touch of gold or silver ink to my watercolours for that magical sparkle and to dress them up for when they are on show. I am compelled to write my own poetry to accompany them and have created my own book on www.blurb.com.au called Essence of Australia.

One of my favorite artworks is 'Reach for the Stars'. This was painted to inspire others when I realised my dream of becoming an artist was falling into place. This poetry reads:

If you do not try you will never know,
should you forget your dreams or give them a go?
Little steps with hope in your heart,
is always a very good place to start.
Then when you slowly grow in pride,
move away from the shadows, no longer hide.
Follow the trees; see their arms stretched high,
reach for the stars only then will you fly! ~ LJC

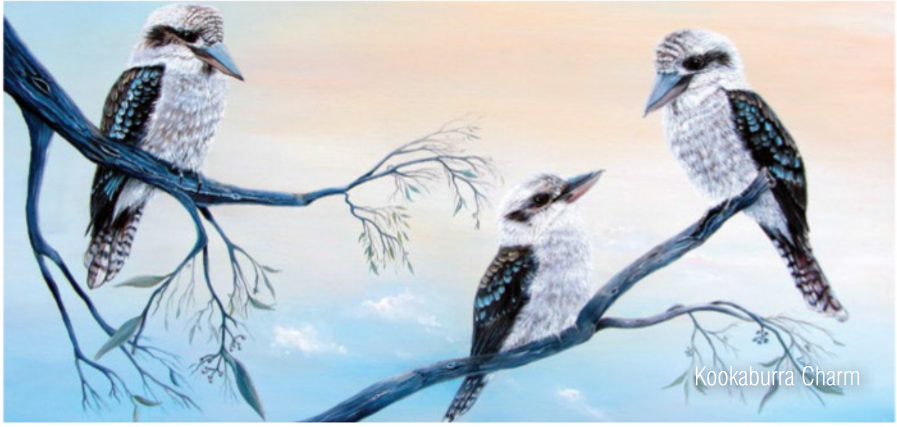

Queens Cascades- Blue Mountains

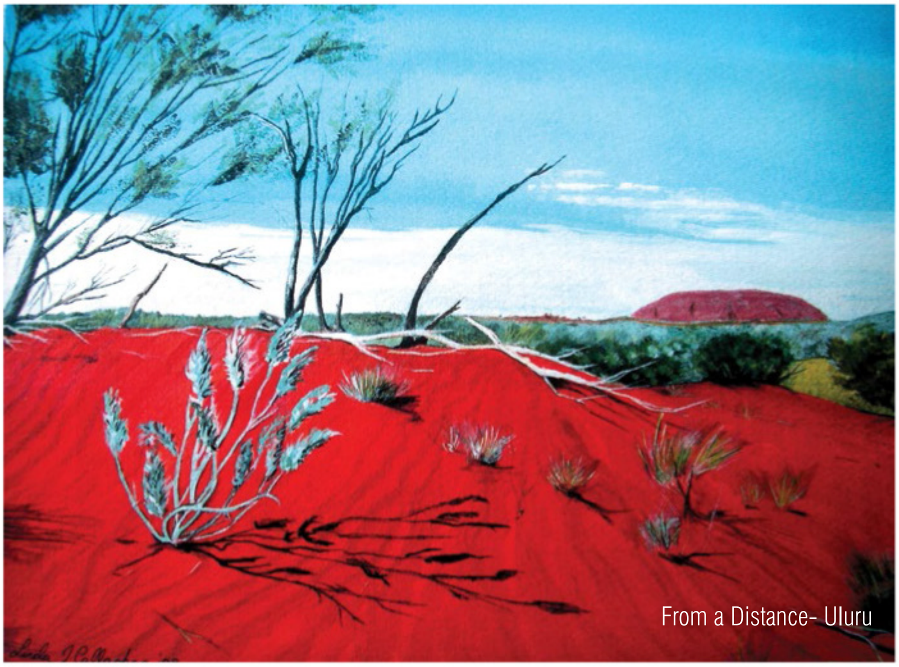
Other favourites are 'Light in the Darkness' and 'Ray of Hope' painted as a result from the flood and fire disasters that were taking place at the time around the world to comfort those who were suffering. The poem for 'Ray of Hope' reads:

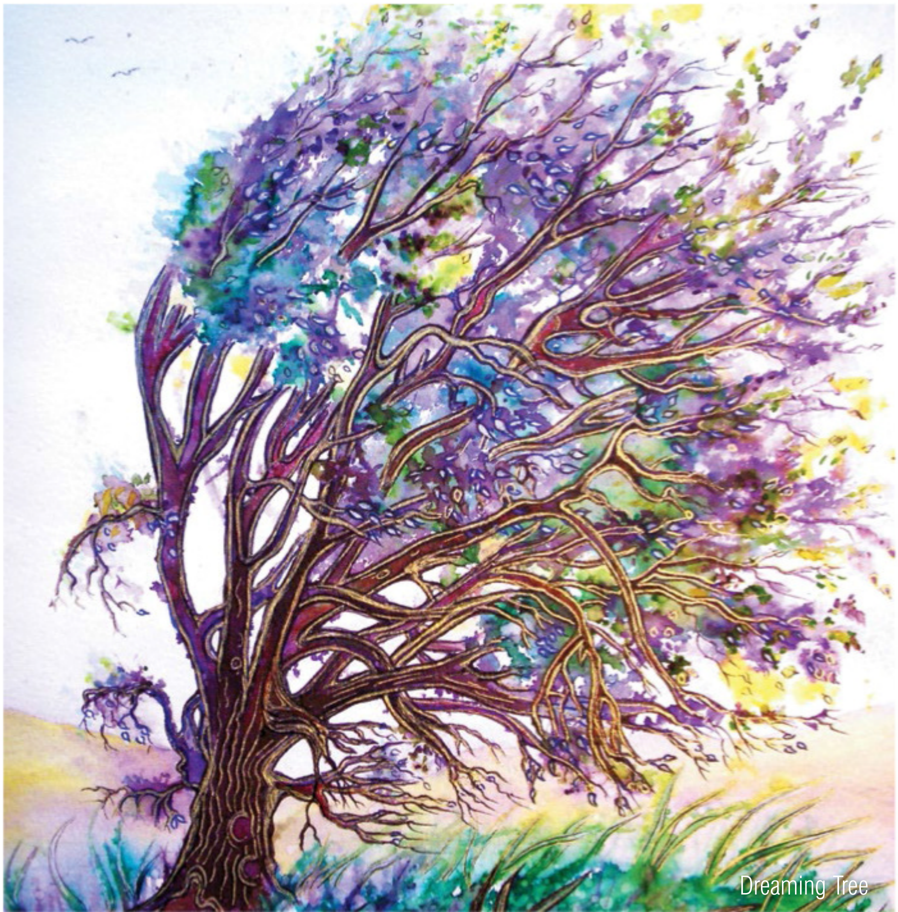
There is light
where there is dark
Just use your sight
to find the mark.
There is hope where
there is fear.
You will cope,
just hold faith near. ~ LJC

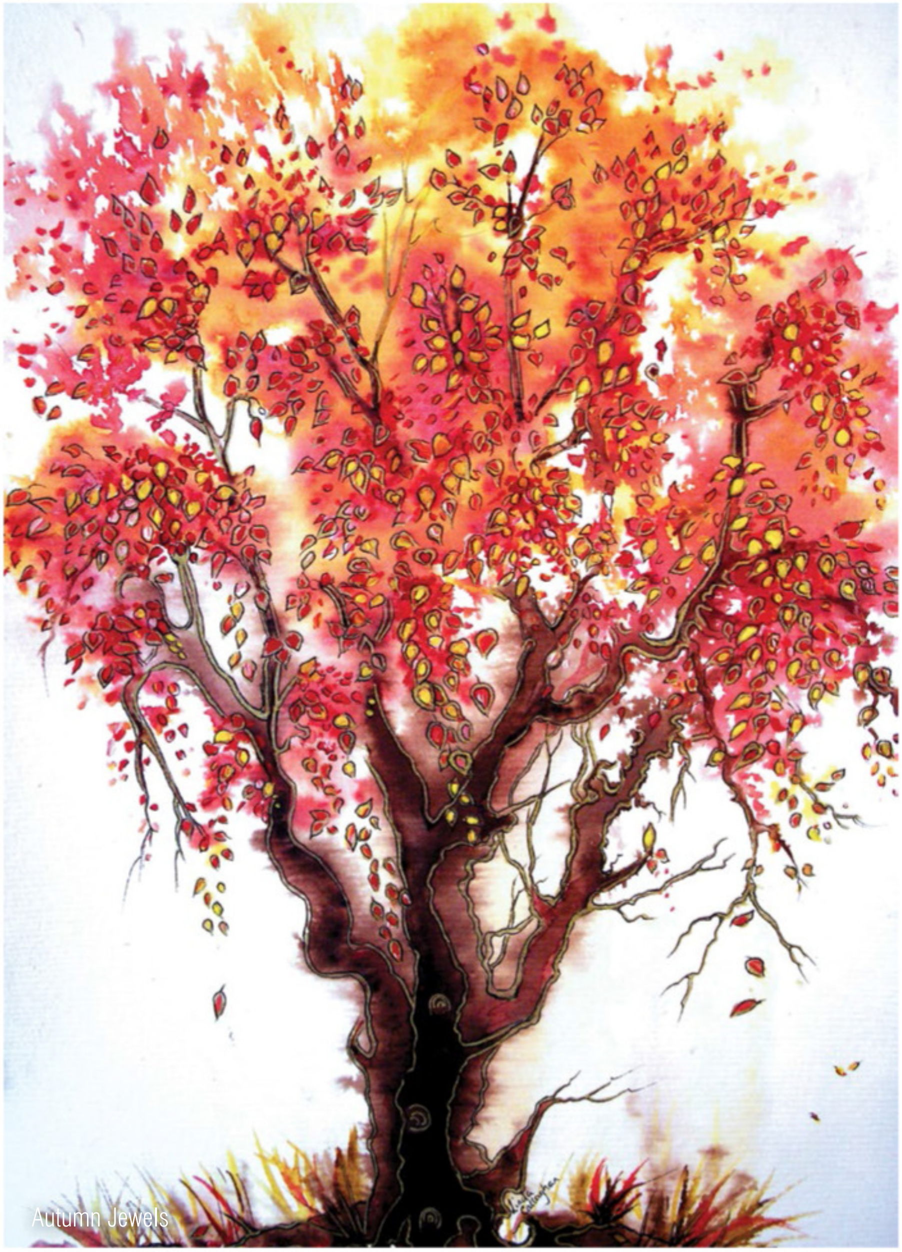
I am a member of the Blue Mountains Artists' Network and enjoy entering various local art exhibitions. I have sold paintings internationally and nationally and to private clients who purchase regularly. I was honoured when my Blue Mountains painting was awarded first place with the Rose Lindsay Art Prize at the 2011 Springwood Art Show. Entering local shows has been a wonderful experience for me, meeting other artists and successfully selling along the way. I also sell artworks at a local gallery and boutique. I feel there is no greater compliment to an artist than to know someone values their work enough to purchase it for their enjoyment.

I was delighted when invited to hold my very first solo art show "For the Love of Art' in September, 2012 which was a great success. Another exciting event that happened was my husband decided it was time I had more space. I can understand why as my artworks were slowly taking over the house. So we converted our double garage to my very own personal art studio and gallery with my paintings hanging proudly on the walls. We plan to open the gallery to the public in 2013! I feel very lucky to have my very own special place to 'splash' about in, besides the kitchen sink, and I thank my husband for working so hard to make it happen.

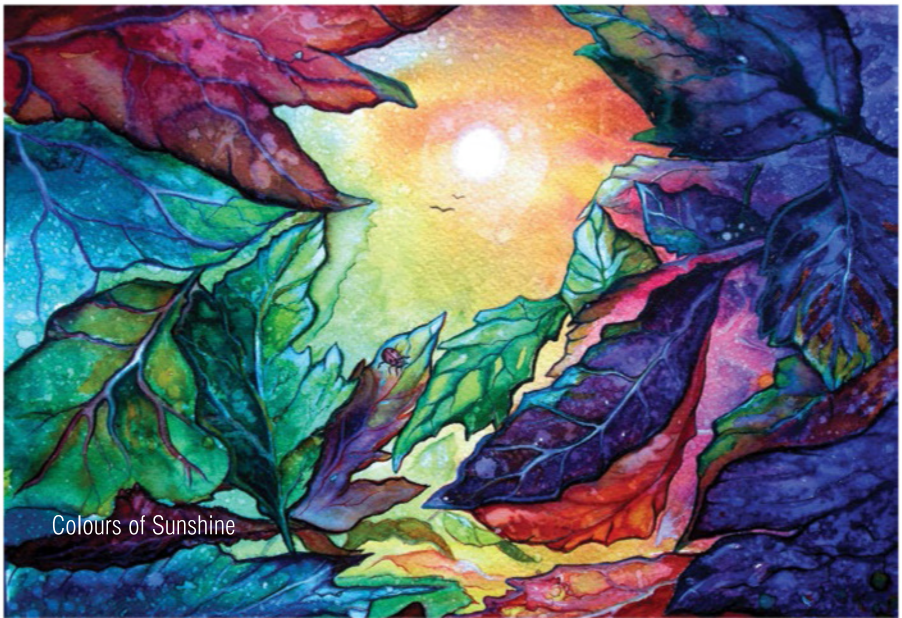

Kookaburra Charm


From a Distance- Uluru


Dreaming Tree



Autumn Jewels



Colours of Sunshine

Besides my family, I cannot imagine my life without paints and brushes, they are an extension of who I am and my dream has finally being realised. I enjoy sharing my love of art with others and I hope my paintings bring joy and happiness to all. I know that I have not reached this destination alone, I have had the love, support and encouragement of my family and friends along the way and for this I feel very blessed and thankful.

EXHIBITIONS

2009-2012 Group Exhibitions, Blue Mountains Artist Network (BMAN) – The Edge Gallery, Katoomba
2010 Group Exhibition, Blackheath Art Society
2011 Group Exhibition, Blackheath Rhododendron Art Festival
2011 Group Exhibition, Springwood Art Show
2011 Group Exhibition, Falls Artfest, Wentworth Falls
2012 Group Exhibition, Winmalee Autumn Artfest
2012 Group Exhibition, Grandview Hotel Gallery, Wentworth Falls
2012 Group Exhibition, Springwood Art Show
2012 Group Exhibition, Falls Artfest, Wentworth Falls
2012 Group Exhibition, Blackheath Rhododendron Art Festival
2012 Solo Art Show, Olde Block Gallery, Faulconbridge

AWARDS & ACHIEVEMENTS

2011 Rose Lindsay Art Prize, Springwood Art Show
Art & Poetry published at www.narratoraustralia.com.au
'Essence of Australia' Book at www.blurb.com.au

You can view Linda's artworks at http://lindart.l.redbubble.com
Email: Lindart@mail.com ■

Ink Pen and Watercolour

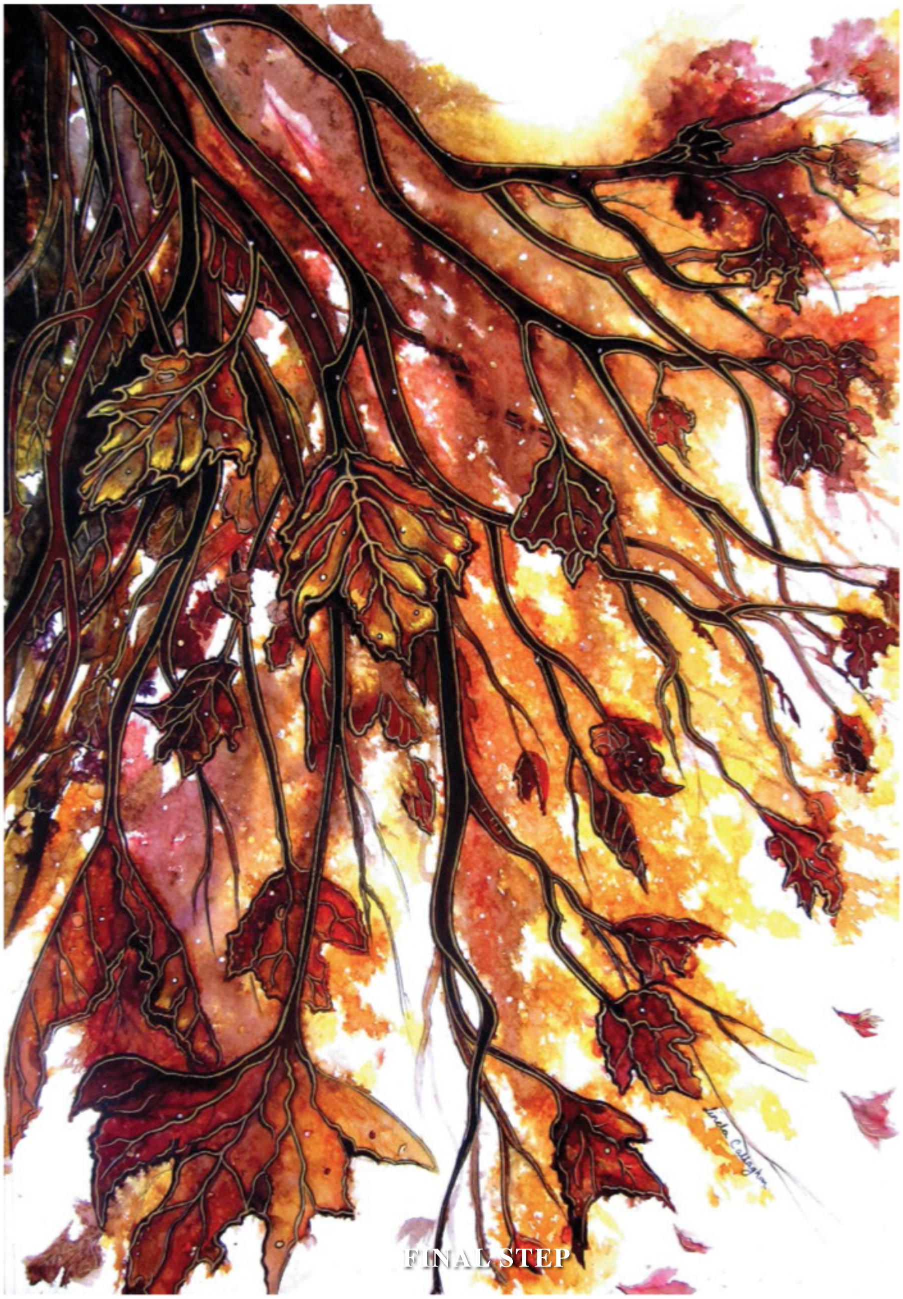
Autumn's Gift

Linda Callaghan

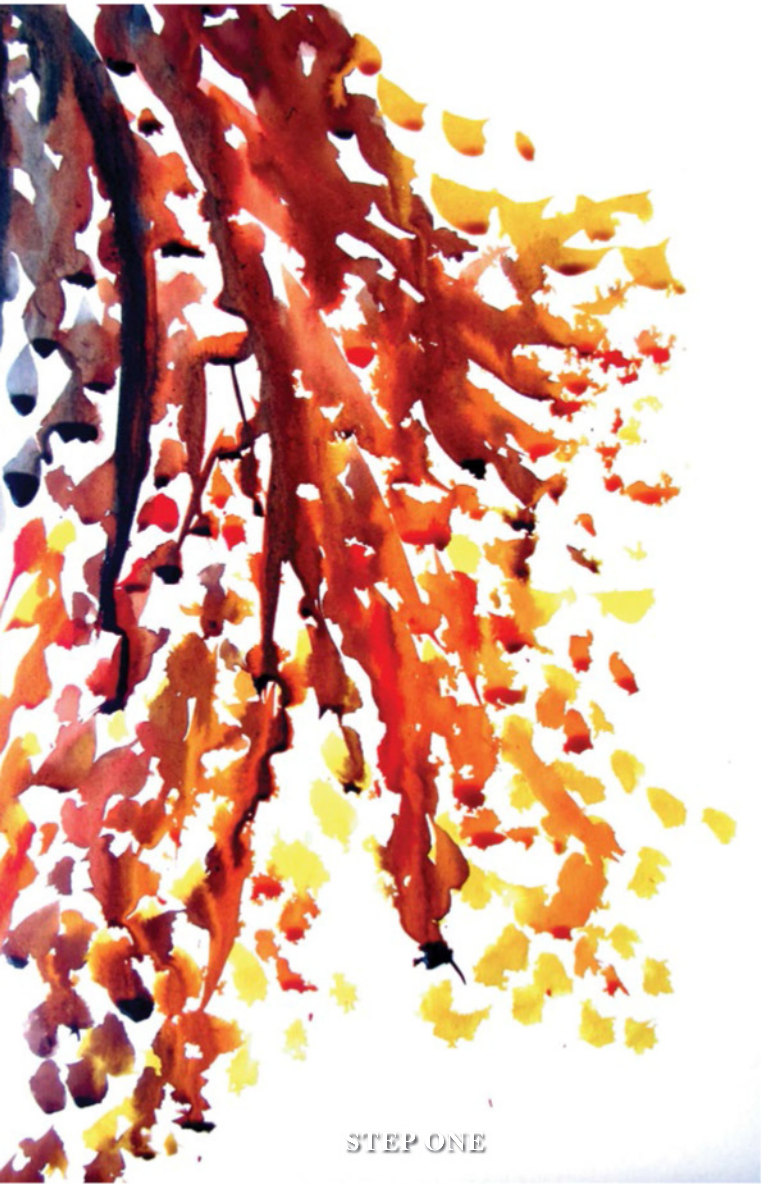
Being totally in tune with nature's seasonality brings realism and beauty to this painting.

MATERIALS

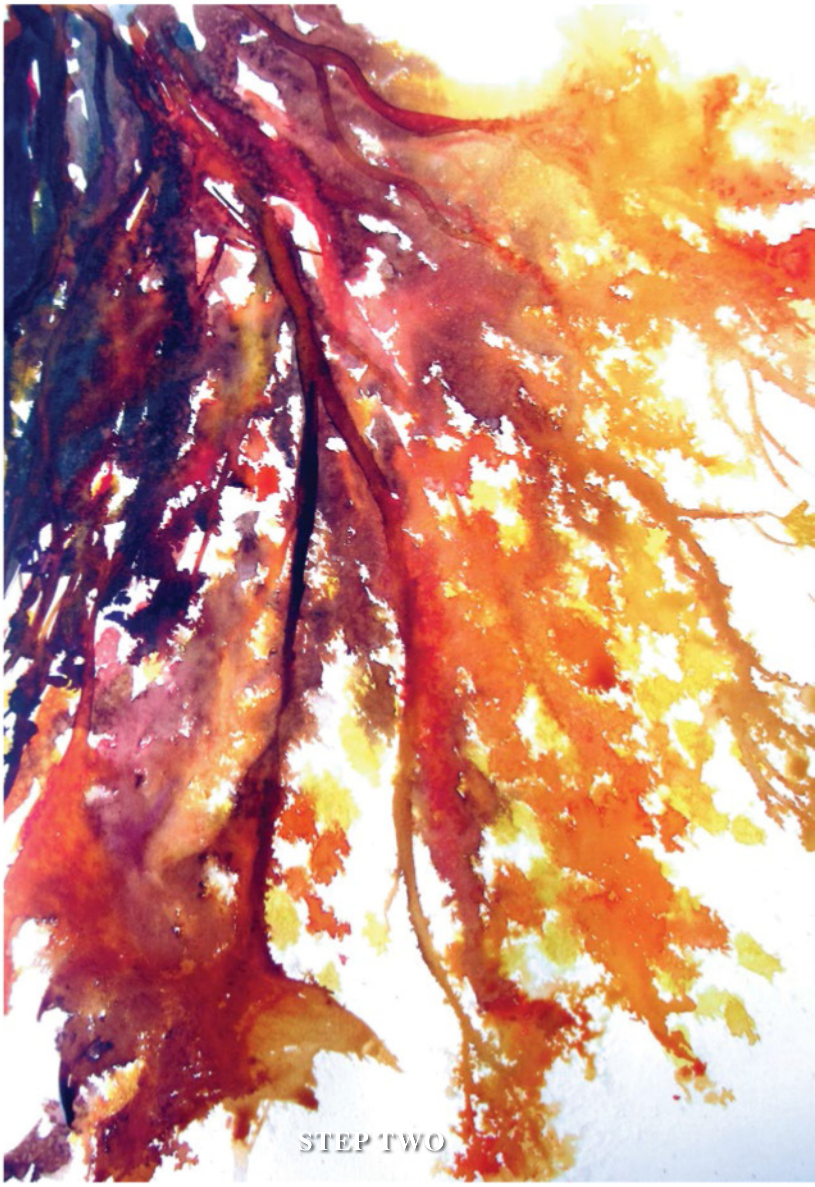
- Board
- Masking tape
- 300gsm Arches Watercolour Paper
- Brilliant Watercolour Wheel
- Various Winsor & Newton Watercolour Brushes Sizes 0-10
- Large brush for wetting paper
- Spray bottle filled with water
- Paper towel
- Gold Acid Free Ink Pen



FINAL STEP



STEP ONE



STEP TWO

STEP ONE

I tape my watercolour paper with masking tape to a board and dampen with a large brush. I load yellow paint on to my No. 10 wet brush and press firmly on the damp paper to create my under-painting. I continue layering from light to dark with my chosen colours. I pull paint out from the top corner to add flow and movement. The painting is looking rather loose at this stage.

STEP TWO

I squirt the paint with a spray bottle to encourage the colours to flow, mingle and burst. The outcome of the under-painting is determined by the success of the watercolours blending together. I start to plan my painting.

STEP THREE

I find this stage exciting where shapes can be visualised and formed. Working from the top left hand corner I paint negative and positive shapes forming branches and leaves using various sized paint brushes.

STEP FOUR

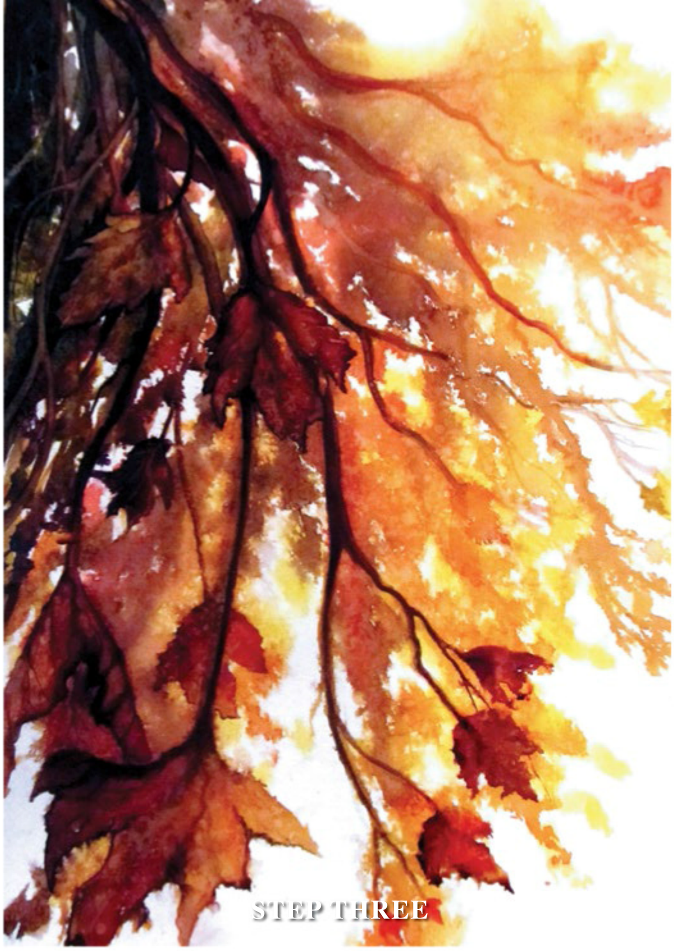
I drop in darker colours and keep adding leaves and branches. Repetition of the leaves unifies the painting. I move upwards keeping the balance of the closest leaves darker. To create movement and a feeling of a slight breeze I paint falling leaves.

STEP FIVE

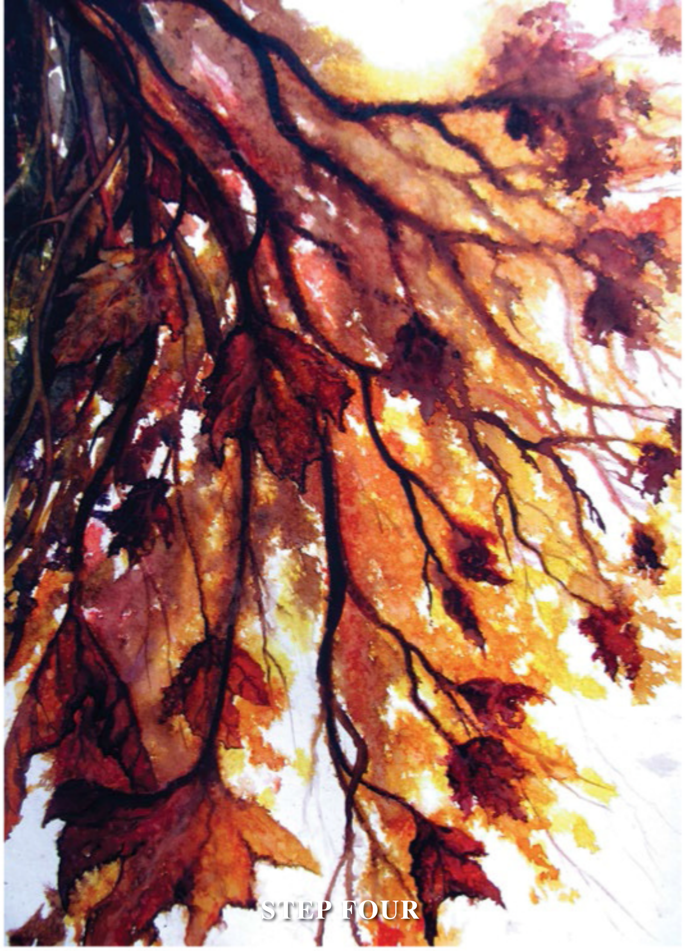
I begin outlining with my Gold ink. This gives the painting sparkle and a unique touch.

FINAL STEP

I add highlights here and there and to the larger leaves to make them ‘pop’ a little against the darker background and the final painting, Autumn’s Gift is finished.



STEP THREE

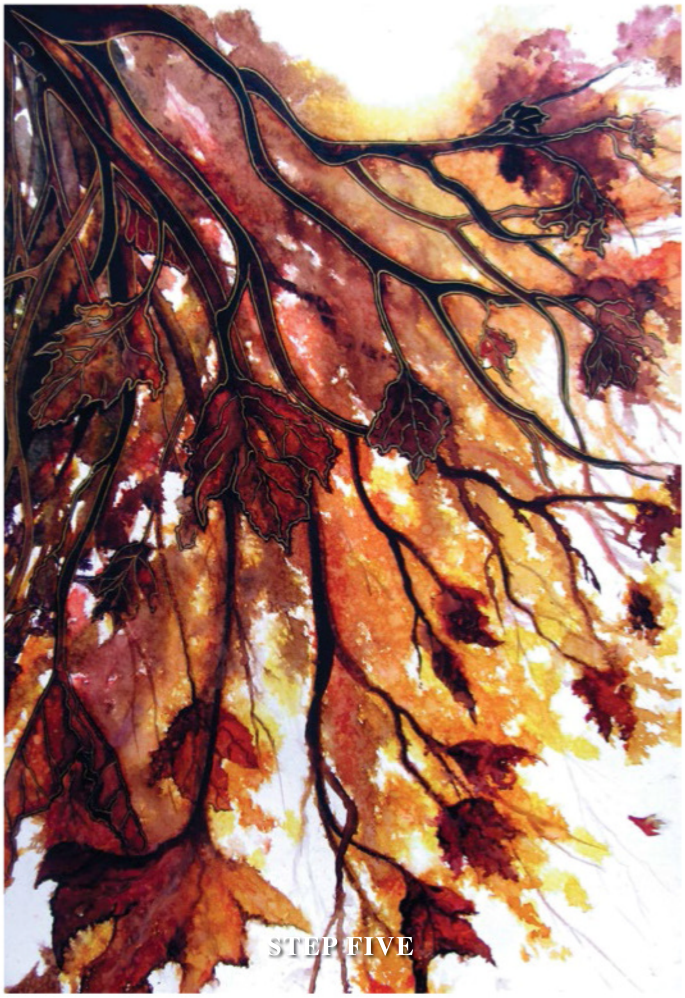


STEP FOUR

You can view Linda's artworks at
http://lindart.1.redbubble.com
Email: Lindart@mail.com ■

ARTIST'S HINTS AND TIPS

- Use quality materials to achieve better results.
- Don't be afraid to experiment and have fun as this is the only way you will expand your creativity.
- When you discover a new technique that works, whether it be painting realism or abstract, write it down as it is so easy to forget how you stumbled across it.
- You learn best when you enjoy what you are doing, so choose a subject you are passionate about.
- Minutes disappear into hours when painting so be prepared and have refreshments at hand!
- Count your failures as well as your successes as they too are part of your journey.
- Follow your creative inner spirit and keep your dreams in sight.



STEP FIVE

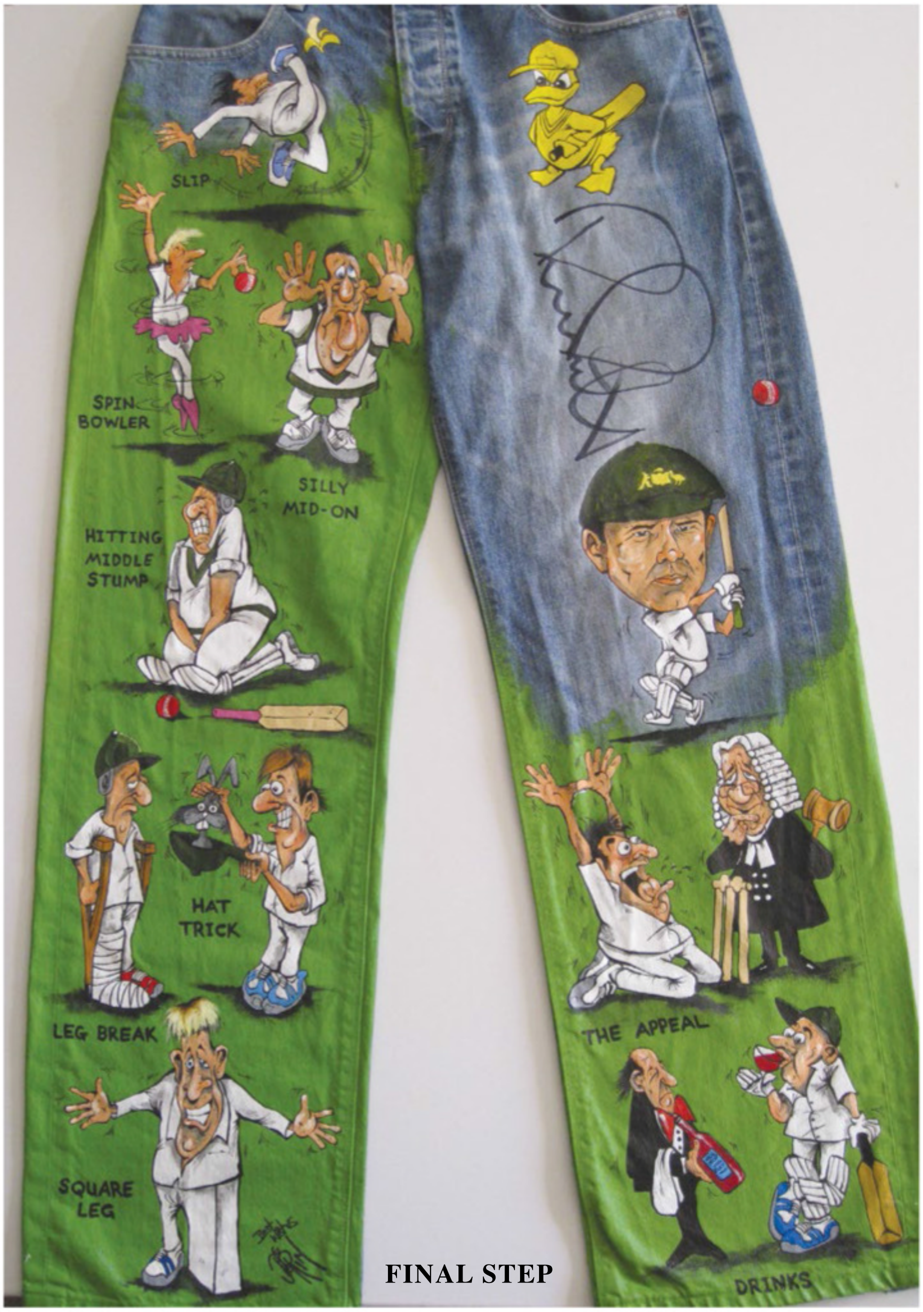
Ricky Ponting's Jeans

Contributed by Paul Dorin

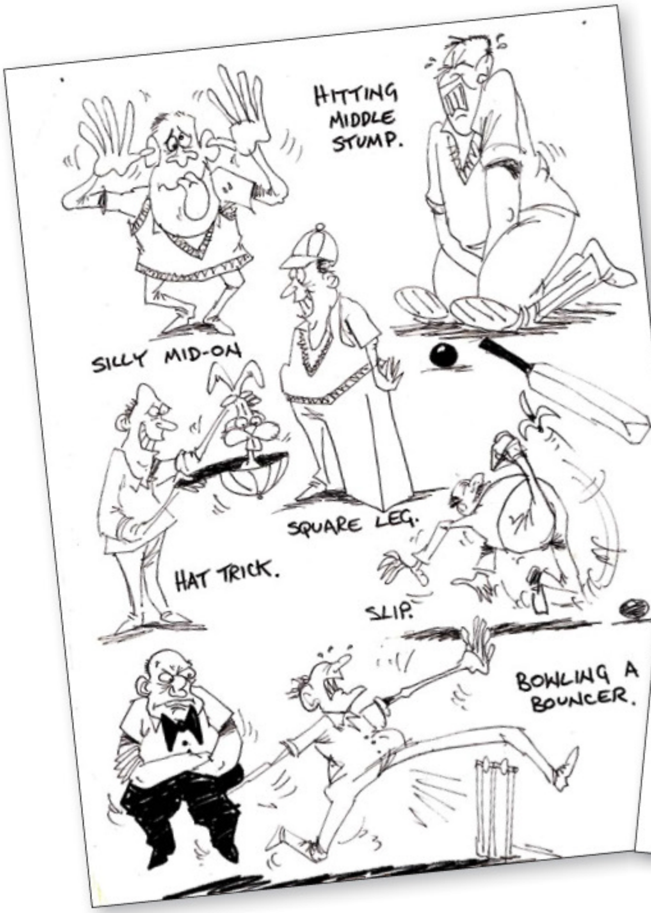
If you know the game of cricket, hopefully when you look at this pair of jeans you can get a giggle or two. One of our favourite cartoonists painted these pants for a special charitable fundraising endeavour.

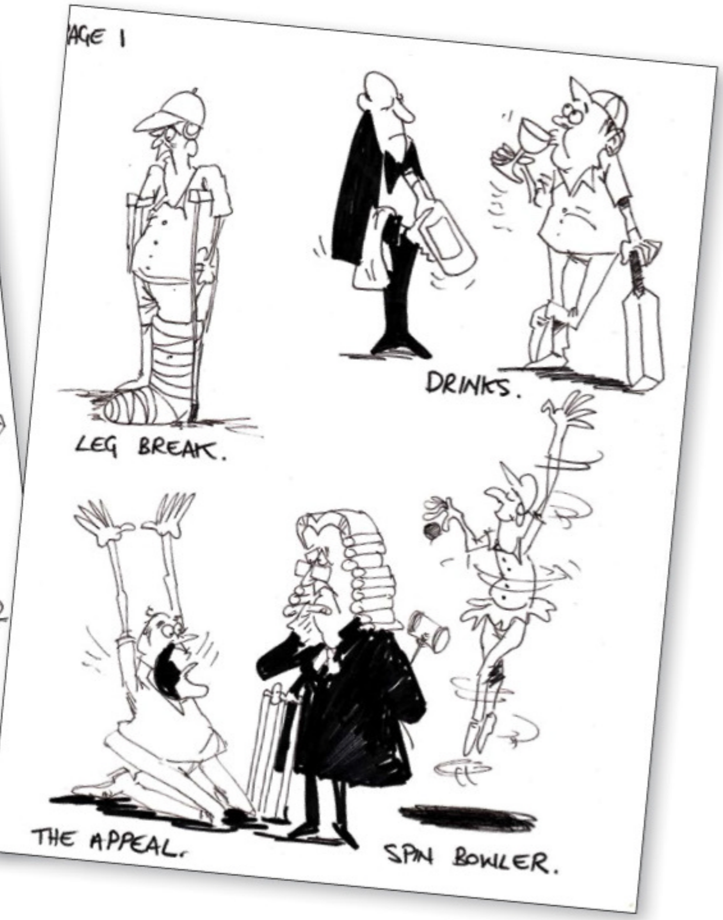
MATERIALS

- Old blue jeans.
- Matisse products.
- Pencils.
- Pastel pencils.
- Selected brushes.


SLIP
SPIN BOWLER
SILLY MID-ON
HITTING MIDDLE STUMP
HAT TRICK
LEG BREAK
THE APPEAL
SQUARE LEG
DRINKS

FINAL STEP


HITTING MIDDLE STUMP.
SILLY MID-ON
SQUARE LEG.
HAT TRICK.
SLIP.
BOWLING A BOUNCER.


AGE 1
LEG BREAK.
DRINKS.
THE APPEAL.
SPIN BOWLER.

THE PROCESS

With my style of painting, I knew I could have lots of fun with Ricky Ponting's jeans and with cricket. Not being your regular shaped canvas, painting the denim two-legged canvas is a real challenge … but very rewarding when it is finished.

The best thing about cricket is that it has such a vast glossary of fun cricket idioms used in the sport. Things like 'googly', 'gardening', 'bowling a bouncer', 'meat off the bat' and 'hat-trick' just to name a few. That was where my idea came from.

After roughing out a few ideas on a layout pad, it was time to start.

Funny, it is always hard starting and I think this is because I like to paint the picture in my head first. I stare at my blank canvas in the hope that it might start painting itself.

Working on a two-legged canvas never makes it any easier.

I wanted to achieve such an affect that when you looked at the jeans there was a cricket game going on.

I worked out where I was going to have things placed; as always changing things when different ideas started to creep in.

STEP ONE

The first stage was applying the turf, with green paint.

After I applied the background colour, I sketched where I was having my characters and painted the areas white.

Most of the characters would be white anyway … so a lot of my painting was done. I used a hair dryer to assist with the drying process.

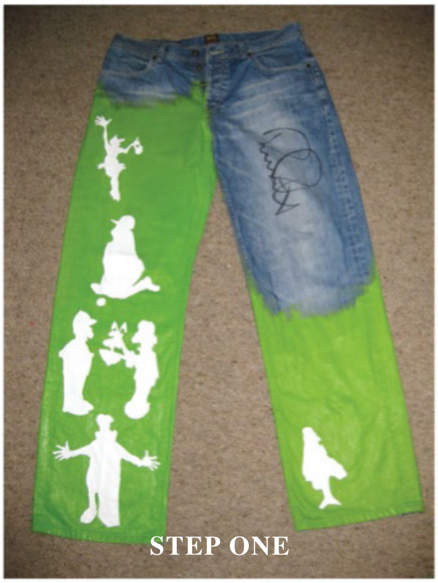
It was easier having the white to draw my characters on, using pencils and pastel pencils.

STEP TWO

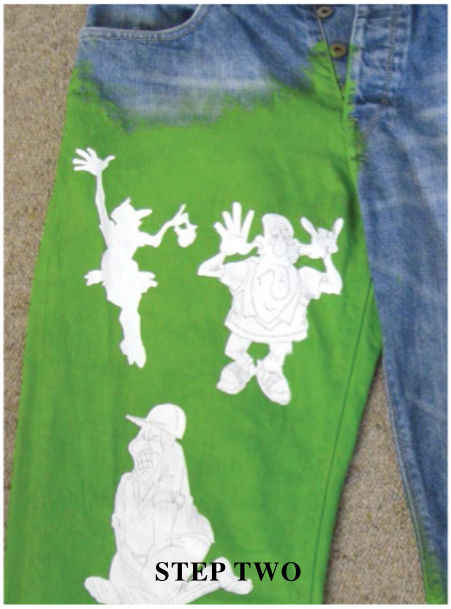
For the second stage, as the white became ready, I sketched my cartoon characters onto the jeans. I worked on the left leg first (while the right leg was still drying).

STEP THREE

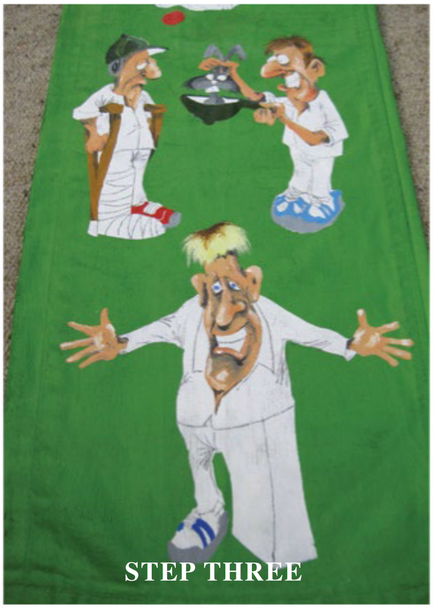
Adding colour was the third stage. I coloured up and painted most of the characters before I started on the black outline detail. I added in the colours of the cricket players' faces and coloured the shoes. I painted in the hair and baggy green caps.



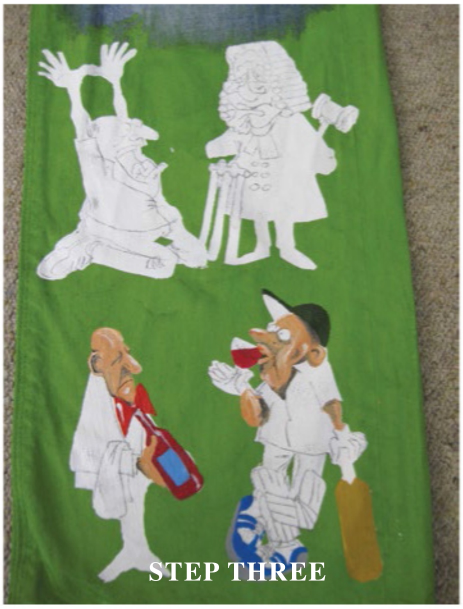
STEP ONE



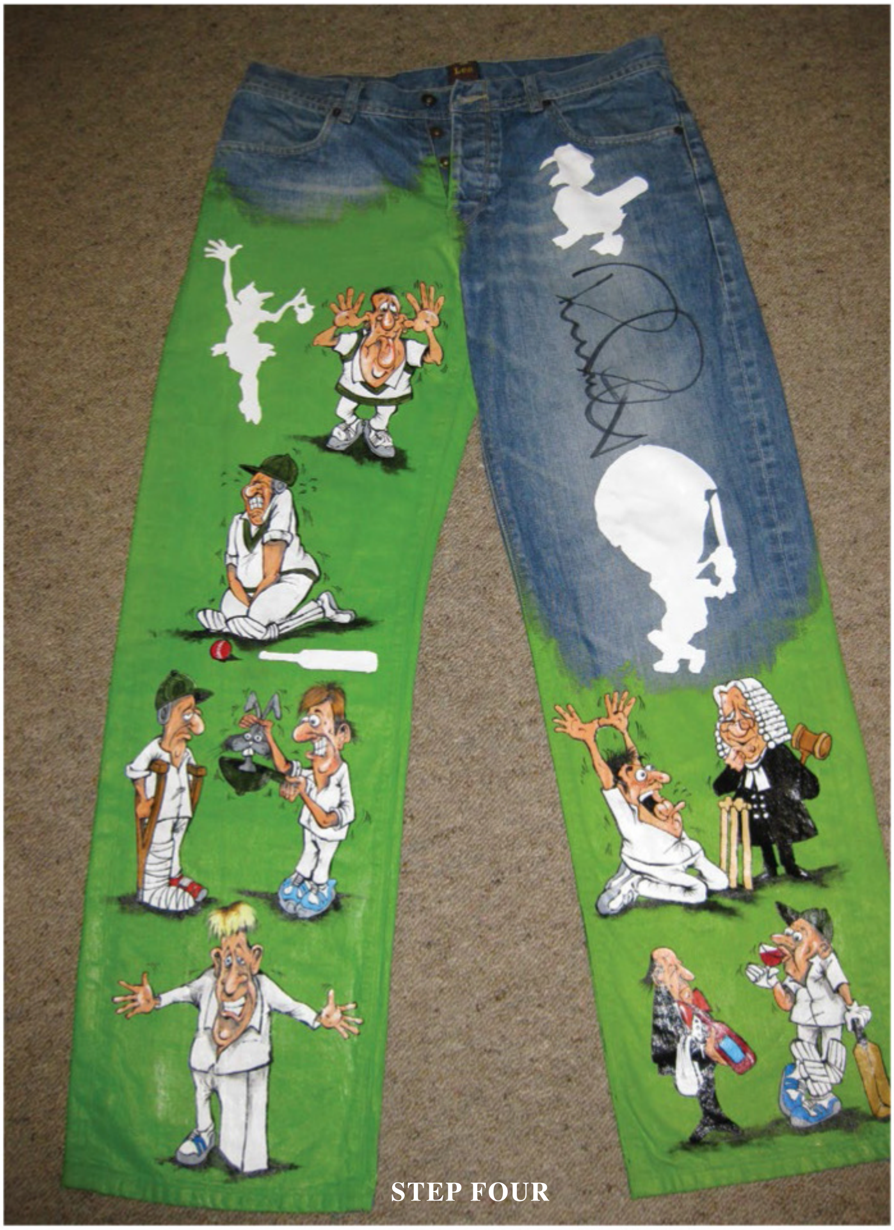
STEP TWO



STEP THREE



STEP THREE



STEP FOUR

STEP FOUR

For the fourth stage, I wasn't sure whether to add the streaker or the Golden Duck. As you can see on the finished jeans, I left the streaker out and decided to include the Golden Duck.
I continued painting in the colour.

FINAL STEP

For the final stage, I added Ricky's caricature. While detailing the characters in black paint, I also sketched in Ricky Ponting batting …

Ricky was the last thing painted on the jeans; and I placed him next to his autograph.

The jeans took about two weeks to complete, using Matisse Structure acrylic paints. I also used Black Acrylic Gloss for the outlines.

I must admit I felt like a 'night watchman' on some evenings, working late into the night.

The final procedure was spraying Matisse Polymer Gloss Varnish Medium 7 onto the completed work.

If you are familiar with the game of cricket, hopefully when you look at the jeans you can get a giggle or two!

THE REWARD

In a happy sequel to this special creative project, Paul Dorin won the People's Choice Award at the 2010 'Jeans 4 Genes' gala charity auction in Sydney. ■

To protect your health and artwork… SpectraFix Pastel Fixative is the Natural Choice

SpectraFix
Degas
Pastel
Fixative
Fixatif pour Pastel
ALL NATURAL
ODOR FREE
Original
Milk Casein
Formula
for
Pastel
Pencil
Charcoal
Watercolor
Mixed Media
Health Safe!
ECO
FRIENDLY
PRODUCT

Pastel fixatives on the market today may contain resin varnishes, propellants and other harmful chemicals such as solvents to fix pastel, charcoal, pencil and other works that require some degree of 'fixing'. Not only can these fixatives pose health concerns, they can also darken the colour values and hue thus altering the final appearance of you artwork.

SpectraFix Workable Spray Fixative is the ultimate fixative for charcoal, pastels, pencils, watercolours, casein colours and gouache as it contains no resin varnishes, chemicals or chemical propellants. SpectraFix is natural fixative, formulated from a blend of art-grade natural milk casein, water and pure grain alcohol to produce a colourless, rapid drying, water-resistant and non-yellowing film. The alcohol evaporates rapidly taking the water with it leaving only a thin layer of Casein which dries quickly to a protective and archival matte film. Even though it is a milk protein, Casein is not subject to invasion by opportunistic organisms, as over 9,000 years of use as an art medium has proven.

SpectraFix is based on an original formulation used by Degas himself and has been endorsed by professional artists all across America. It is non-toxic, non-yellowing, odourless and 100% archival. While it is impossible not to affect the delicate powdery colours of pastels with any kind of spray, even water, SpectraFix minimally alters a pastel's value and does not change the hue. The workable matt finish allows for deep layering with only minimal colour shift.

SpectraFix is not packaged in a pressurized aerosol. Instead, SpectraFix uses a finger-operated, fine mist sprayer to produce a vaporous mist ensuring the colours will remain fresh and vibrant even after several layers of SpectraFix

S&S
Creativity unlimited™
Ph: 1300 731 529
www.creativityunlimited.com.au

For more information and to find your nearest stockist, visit www.creativityunlimited.com.au

See what others are saying about SpectraFix at www.spectrafix.com/comments.shtml

Art Substrates

The question of what to use as a surface upon which to paint your masterpieces has many answers. Artists today can choose from a wide variety of substrates to create their works. When selecting papers, canvases or other painting surfaces, the available range is enormous with specialised high quality products devised to suit almost every conceivable painting style. Here are some examples from your favourite art suppliers.

MATISSE DERIVAN DOUBLE PRIMED ARTIST CANVAS

Matisse Derivan has recently introduced an exciting addition to its stable of products – Matisse Derivan Double Primed Artist Canvas. This range includes 11 canvases, incorporating three varieties of black canvas that will provide an inspiring choice for all discerning artists.

Matisse Derivan Double Primed Artist Canvas is the product of collaboration between WCT (Wax Converters Textiles), Australia's leading canvas mill, and Matisse Derivan, Australia's leading artist acrylic manufacturer.

These two companies working together have combined the very best of their ranges to produce the ultimate painting surface. WCT's high quality canvas fabrics are all coated with acrylic primer (gesso) from Matisse Derivan, made to exacting standards; and the canvas and coating are gently dried under tension, maintaining perfect warp and weft structure.

The gesso coating is based on tried and tested formulations incorporating the latest technology to ensure maximum protection against traces of harmful impurities that may develop over time as a result of the ageing process. To achieve this, a neutralising agent is included in the gesso to arrest any traces of destructive compounds. The whiteness of the canvas is enhanced by the use of Titanium Dioxide pigment of the highest quality, while the use of Carbon Black pigments ensures a rich, true black surface to paint on in the range of black canvases.

Offering excellent even tooth, the combination of artist quality canvas and gesso will enhance and support any project from small collages to large murals, and is the perfect background for acrylics, oils and pastels – even watercolours! The fine balance between absorbency and sealing provided by the gesso will satisfy both oil and acrylic painters alike, providing an excellent surface for oils, without causing acrylic paints to dry out prematurely.

Matisse Derivan Gesso is proudly made in Matisse Derivan's Sydney factory and is coated by Wax Converters Textiles in a rural New South Wales facility, providing a great Australian owned and made product.

For more information about the new Matisse Derivan Double Primed Artist Canvas please contact Matisse Derivan by email at sales@matisse.com.au or visit the company's website: www.matisse.com.au

Matisse Derivan Double Primed Artist Canvas is available in the following specifications:

DR6, 100% Cotton Derhustie, 186cm, 300g/sqm; DR8, 100% Cotton Derhustie, 186cm, 350g/sqm; PW8, 100% Cotton Plain, 183cm, 360g/sqm; PW8 Black, 100% Cotton Plain, 183cm, 360g/sqm; AC10, 100% Cotton Derhustie, 188cm, 425g/sqm; AC10 Black, 100% Cotton Derhustie, 188cm, 425g/sqm; ART12, 100% Cotton Plain, 188cm, 480g/sqm; ART12 Black, 100% Cotton Plain, 188cm, 480g/sqm; CD15, 100% Cotton Plain, 192cm, 600g/sqm; DX12, 50/50 Poly/Cotton Plain, 204cm, 495g/sqm; Coolabah, 65/35 Poly/Cotton Plain, 188cm, 380g/sqm.

Contact Matisse Derivan by telephone on 02 9736 2022.

Matisse Derivan – Pure Brilliance, Pure Quality.

CHROMA EXPLORES THE SCIENCE OF SURFACE PREPARATION

There are various ways for artists to prepare surfaces to paint on.

'Ready to use' surfaces are now widely available. Watercolour paper is specially prepared for its intended use. It should be chosen carefully and not tampered with, but if you have a stained and wilted piece of paper resulting from washing out failed watercolours, don't throw it out. You can gesso it and use it for an acrylic or oil painting.

'Prepared surfaces for oils and acrylics' as they are usually described, often benefit greatly from one or two coats of gesso. This takes them out of the unknown, into the known and reliable with very little effort.

Using a good gesso greatly improves the behaviour of any artists' paint, making the act of painting more pleasurable and improving the end result. Painting is difficult and gessoing is easy – so do yourself a favour.

Chroma makes a thick gesso for textural effects; Atelier Gesso, a more flowing easy application gesso when you want a smooth finish; Atelier Liquid Gesso; and a black Gesso, Jo Sonja's Black Gesso.

Choosing Surfaces

Substrates to paint on are hotly debated, often with fervour and prejudice.

To be practical, let's consider first the 'prepared canvas' which is available everywhere and can often avoid the expense of framing if it is stapled at the back, leaving the sides smooth and paintable.

To choose, look at the back to see how densely the canvas is woven; and, if you have a polyester option, choose polyester because it is stable.

Apply your own gesso on the painting surface and you will have something quite serviceable.

Durable Surfaces

If you want more reliable durability at low cost, choose a pre-primed masonite board. The priming will prevent tannin stains spoiling your painting at some later date. If you find it too smooth, you can get a brush textured surface by applying the thick Atelier gesso using a slip/slap motion with a large brush. Some people like a rigid surface and masonite boards are ideal.

If you prefer canvas, the most durable is polyester as suppled by Tamarisque, Albion Street, Surry Hills. With Stephen Hesketh's strainers, no wedges are required because the polyester is so stable it does not shrink and relax with humidity changes like natural fibres.

The technical rationale for polyester strainers is contained in the 'Ottawa Conservations Report'. The report is about the long established use of polyester to reline old rotting canvases for old museum paintings.

Consider this: The paint on a painting is supposed to sit on the canvas and be supported. When the canvas rots and loses its tensile strength, the stress of holding everything together gets transferred to the paint itself and causes cracking.

The report also notes that linen, a revered and traditional substrate, is no more durable than cotton duck!

Sizing

It is very easy to set up shop as an expert, because most art schools have not taught the use of materials for over 30 years and there is an audience of young people who do want to go about their work in a professional way.

One piece of expert information which badly needs to be debunked is the idea of sizing a canvas with rabbit's skin glue, which could only work if the gesso primer was oil based because the water in acrylic gesso would dissolve the glue layer anyway.

The original concept was that the water based glue size would tighten up the canvas on the stretcher and provide a barrier to the oil based primer or gesso which could rot the canvas if it was in direct contact. It seems unnecessarily arduous today to use an oil based primer, which will end up like ordinary oil paint by becoming brittle and maybe cracking.

Modern acrylic gessoes are flexible and give a much better underpinning. They are also permeable to air and help oil paintings to dry from the back.

Acrylic gesso is obviously to be preferred. Glue based sizes can't be used underneath, and acrylic binders don't rot canvas fibres, but if you are a diligent follower of ancient recipes, the other problem with glue sizes is that they are very water sensitive and swell enormously when the weather is humid. Australian coastal climates have wild swings in humidity levels and old oils which were done on sized canvas are a major problem.

The people at Chroma invite readers of Artist's Palette magazine to email them at marketing@chromaonline.com providing names and addresses to receive copies of 'The Artists' Pocket Guidebook'. They may also visit www.chromaonline.com for more detailed information about many Chroma products.

Further information is also available from Chroma by telephone on 02 9457 9922.

JO SONJA'S
Artists' Quality
Background Colour
CK GESSO
Atelier
GROUND PREPARATIONS
GESSO PRIMER
500ml 16.9 US.fl.oz
Atelier
GROUND PREPARATIONS
LIQUID GESSO PRIMER
500ml 16.9 US.fl.oz

Watercolour papers have a tendency to buckle when wet and require special care such as stapling or taping to a firm surface. They also can tear quite easily when wet and artists must be very careful when practising traditional watercolour techniques. Previously, galleries have been reluctant to acquire and sell watercolour works because they are on paper and not of archival quality.

Watercolour canvas is made of 100 per cent cotton artist canvas covered with a specially formulated acid-free coating that performs similar to a cold press or rough watercolour paper while providing a distinctive look that can only be achieved on canvas. In addition, artists can use all the techniques that are used with watercolour paper. Repairs and adjustments can be performed easily and, when using pre-stretched canvas and boards, there is no buckling – even with the wettest of applications.

In the past, watercolourists have been restricted in the size of their paintings due to paper sizes. The fact that watercolour canvas is available in rolls means there is now no restriction on the size of watercolour paintings. Artists will also find that gallery acceptance of watercolours may increase as they can now be shown or hung in the same way as acrylic or oil paintings; and their works will stand the test of time when painted on an archival surface.

Cotton Canvas Panels

Cotton is the most popular artist grade canvas fabric. Cotton fibres stretch more than linen, allowing for a tighter mounted canvas with less straining. Cotton canvas panels offer the artist an inexpensive, versatile and portable canvas to paint on. They are constructed from finely woven cotton canvas mounted onto heavy cardboard backing, usually with acid-free glue. The glue provides a barrier between the board and canvas, helping to maintain longevity. The surface of the canvas panel usually has a very definite paint-gripping ‘tooth’ with minimum absorption, providing a perfect painting support for oil, acrylic, gouache and tempera colours. All sides of the canvas panel are glued and turned in, to prevent fraying and separation.

Please contact S&S Wholesale Customer Service on 1300 731 529 for further product information and stockists.

Donna Gilbertson Collection

Don't know where to start or just can't get to a class?

Try one of Donna's easy to paint pattern packs.
Each kit comes with a clear picture, line drawing and easy to follow instructions.

View over 80 designs on line or order a catalogue for only $5.00

#67 Seabreeze &
84 On the Beach
Only $12.50 each

Send your order to PLAYHOUSE PROMOTIONS
PO BOX 6088 KINCUMBER NSW 2251

#86 Daydreaming
Only $19.00
including the
Matisse Structure
paints for the project.
(price incl p/h in Australia)

Cheques & money orders accepted by mail OR use your credit card on line.

#67 Sea Breeze

#84 On the Beach

#86 Daydreaming

www.artbydonnagilbertson.com

CANVAS FOCUS: A PAINTING IS ONLY AS GOOD AS ITS SUPPORT

There are probably as many varieties of artist canvas as there are fad diets, but don't let the choices overwhelm you. Understanding a little bit about fine artist canvas can help you select the best painting surface for your needs.

The great thing about stretched canvas is that it is almost always primed with some kind of gesso so that if you are in a hurry the material is ready to paint on from the time you remove the plastic.

With Winsor & Newton Artists' Canvas you can entrust the longevity of your artwork. The specially formulated primer and selected cloths will contribute to a long lasting painting. Enjoy greater luminosity and better control of brush marks and painting techniques with Winsor & Newton Artists' Canvas.

Having great art supplies that work with you instead of against you makes the process of making art much more enjoyable. How can you possibly improve your painting skills when the tools won't perform properly? Ultimately, most painting is only as good as its support and artists should strive to work on the best they can afford.

Once you start using a quality canvas like Winsor & Newton Artists' Canvas, you'll recognise the distinct difference. How does it differ? Well, briefly it's primed with Winsor & Newton gesso that gives excellent adhesion and prevents sinking of oil colours. It is a heavy weight high quality cotton canvas with a medium texture. Turn it over and you will notice better stapling, wedge shaped stretcher bars or stable kiln dried wood for greater strength and stability.

Canvas Weight

The larger the size of the canvas, the heavier canvas weight is desirable. Winsor & Newton uses a quality heavy eight ounce (unprimed) canvas. The heavier the canvas weight, the more resistant it is to wrinkling, sagging and puckering caused by paint application. Heavier canvas is more likely to withstand more vigorous paint application and a variety of techniques.

Quality Primer

A good quality primer is essential! This will affect how your paint adheres and is absorbed into the acrylic gesso. Winsor & Newton canvas uses a high quality primer – an exclusive Winsor & Newton formula. Reeves canvas also uses its own exclusive formula. If the canvas you are using is not correctly primed, it might adversely affect the adhesion of your paint application. For instance, if a ground is too absorbent, it may cause your painting to lose its lustre, resulting in dull patches.

The Correct Amount of Priming

While canvas may be double or triple primed, the amount of times that is it primed does not necessarily make it better. If an inferior quality primer is used, it may result in a canvas that is less flexible, more difficult to re-stretch and more prone to cracking.

Sizing

Reliable brands such as Winsor & Newton, Reeves and Jasart use quality sizing that serves to correctly seal and protect the canvas. Be wary of inferior quality canvas that may use sizing that will make your paint application more susceptible to the top layer cracking and flaking off.

Canvas Treatment

Unbleached canvas offers a strong and durable canvas surface. You can tell if a canvas is unbleached by looking at the back of the canvas, with unbleached canvas having a natural cream colour.

Stretcher Bars

Winsor & Newton, Reeves and Jasart canvases have stretcher bars with bevelled or angled edges that minimise contact between the frame and canvas surface. They will not connect with the painting and the canvas is less likely to be marked or to suffer from 'strike-through'.

Finish – Folded 'Back Stapled' Edges

The way a canvas is finished at the back is just as important as the finish on the front. Winsor & Newton, Reeves and Jasart canvases have folded edges that give a neat finish without cutting. Cutting can compromise the ability to re-stretch your canvas without tearing. Canvas with a 'spline' back (where the canvas edges are tucked into the back of the stretcher bars) makes re-stretching very difficult compared to a back-stapled canvas. Back stapled canvas means you have the option of not framing your artwork as the staples won't show as with side-stapled canvas. Evenly spaced staples help to disperse the tension consistently across the canvas. Canvas that is stapled across the corner joins of the stretcher bars makes stretching difficult, so look for canvas that is stapled correctly on either side of the join.

Always choose a reliable brand when entrusting the longevity of your artwork! The end result will be a long lasting painting that has greater colour

jasart
Clean Edge Canvas
10" x 12"

luminosity, while providing you with greater control of brush marks and painting techniques.

Winsor and Newton, Reeves and Jasart are brands that offer you quality in trusted canvas that will suit your artistic needs.

Winsor & Newton Canvas

Winsor & Newton Canvas is an excellent quality range of canvas – a must for the serious artist and those who want the best. The primer is especially formulated by and exclusive to Winsor & Newton. This professional range of heavy weight stretched canvas is excellent for use with all media including oils, acrylics and alkyd. It is available in traditional three-quarter inch edge or deep 1.5 inch edge canvas in a wide variety of sizes and formats.

Jasart Canvas

Jasart Canvas is a good quality range of canvas in a multitude of sizes for general purpose art and craft applications, from tiny four inch by four inch sizes to sprawling landscape sizes – and everything in between. Jasart canvas is made with pure cotton duck and is primed with quality acrylic gesso, stretched over kiln dried stretcher bars. Staple free edges allow for painting on the sides and make the canvases suitable for hanging with or without frames. Available in three-quarter inch edge or deep 1.5 inch edge.

Reeves Canvas

Reeves Canvas is a better quality range of canvas in a wide range of sizes. Reeves is the ideal brand for beginners and amateurs of all ages. This high quality double-primed acrylic artist canvas is great for all types of work. It is constructed with 100 per cent cotton and is expertly mounted and stretched onto quality wood frames. Reeves canvas is acid free and is individually wrapped and identified to keep the surface clean and dust free before use. Reeves canvas is all back stapled so that the side of the canvas is left smooth and clean to allow for painting and hanging without the need for a frame.

Further information about quality artists' products can be obtained from JASCO – telephone 1800 676 155.

MICADOR GROUP IS THERE FOR THE ARTIST

Have you imagined your masterpiece? Micador Group is with you every step of the way to ensure your imaginings come to life.

A fresh idea needs a fresh beginning. Micador offers a range of canvas boards and Clean Slate™ Stretched Canvas. The artist quality primed canvases are strong yet lightweight and the edges won't fray. The stretched canvases have no visible tacks around the edges so they look great when displayed without frames.

Don't have room to set up a studio? Micador's table easel is perfect for the home artist. Made from lightweight pine, the easel folds away for easy storage and the quality brass fittings and rubber stopper ensure that your easel won't budge while holding your 'soon to be' work of art.

Throw away your mess instead of having to clean it up with Micador's Clean Slate™ Disposable Paint Palette. The non-absorbent, oil resistant surface is ideal for mixing oil or acrylic paints. The palette is similar to a pad of paper; you can tear off each used piece and throw away as you go.

Micador has a wide variety of paints to suit students or amateur artists. Micador Acrylic Paint is fast drying with a permanent satin finish. Available in 12 or 18 packs of 12ml single colour tubes, this paint will cover many surfaces with strong vibrant colour. Micador's Oil Paints and Watercolour Paints are also available in 12 or 18 packs of 12ml tubes. These ranges also contain strong pigments and are great for mixing colours to create the perfect hues for your masterpieces.

Choosing the right brush doesn't have to be difficult. Micador Group has selected some great Roymac brushes and put them together in packs. The best selling 1600, 777 and Achiever series are available in three-brush packs, each containing three sizes. Each pack suits a different painting media. So, if you don't have time to sort through hundreds of brushes, make the easy choice … grab a brush pack and start painting.

Micador Group.
Causing Creativity – for Life.
Telephone 03 9590 0122.

micadorGROUP
CAUSING CREATIVITY – FOR LIFE

CARTIERA MAGNANI ACQUERELLO PADS FROM OXFORD ART SUPPLIES

CARTIERA MAGNANI
ACQUERELLO
CARTIERA MAGNANI
TOSCANA acquerello

Following in the finest traditions of papermaking, Magnani's name has become synonymous with the production of fine paper since 1404. The company achieved worldwide success and recognition in the 18th century when the Magnani paper mills started to export their watermarked papers to South America, the Near East and throughout Europe, replacing Spanish and English manufacturers. Between 1770 and 1800 the Magnani name became a hallmark of quality and luxury.

The rich and famous became customers of the Magnani paper mill: Napoleon chose Magnani paper from Pescia for his wedding cards when he married Maria Luisa of Austria. The attention paid to the quality of the paper and to understanding our customers' requirements has allowed Magnani paper mills to contribute to the renewal of the whole paper sector and to work with the most famous names in contemporary art and culture, such as De Chirico, Salvatore Fiume, Annigoni, Morandi, Viani, Possenti, D'Annunzio and others.

Oxford Art Supplies and Books Chatswood stocks a range of Magnani 'Acquerello' pads in limited quantities in the following sizes: Magnani Acquerello 20 x 50 cm was $43.95, special price $32.95; 15 x 40 cm was $32.95, special price $24.70; 18 x 26 cm was $21.95, special price $16.45; 23 x 31 cm was $29.95, special price $22.45.

'Acquerello' is 100 per cent cotton, pH neutral, acid free, natural white, internally and surface sized. Its unique texture also makes it an excellent choice for all drawing applications. Ideal for watercolours, gouache, ink, acrylics and all wet media techniques.

Also available in limited quantities: Portofino Acquerello – 300gsm, hot pressed, 20 x 50 cm was $45.95, special price $34.45; Toscana Acquerello – 300gsm, rough, 30 x 30 cm was $46.95, special price $35.20; 15 x 40 cm was $36.95, special price $27.70; 20 x 50 cm was $47.95, special price $32.95.

Golden Gessos and Grounds

Golden Gesso 236ml $19.54; 473ml $33.13. Golden Black Gesso 236ml $21.78; 473ml $36.43. Golden Sandable Hard 236ml $21.78; 473ml $36.00. Golden Absorbent Ground 236ml $21.78; 473ml $36.00. Golden Ground For Pastel 236ml $21.78; 473ml $36.43.

Golden Gesso and Black Gesso is a flexible liquid ground that seals, protects, and gives 'tooth' to substrates, which promotes paint adhesion. It is formulated to accept a wide variety of media on many types of painting surfaces.

Golden Sandable Hard Gesso is ideal for inflexible substrates such as hardboard, wood or metal panels that have been initially primed with Golden regular gesso. It is formulated with 100 per cent acrylic polymer emulsion, and containing high levels of titanium dioxide, calcium carbonate and talc to produce an easily sanded surface.

Golden Absorbent Ground is an acrylic liquid surfacing medium that dries to a porous, paper-like surface. Applied over gessoed canvas, it allows for raw canvas-like staining and watercolour effects. It can be applied with a brush, roller or squeegee.

Golden Acrylic Ground For Pastels is a 100 per cent acrylic medium designed to prepare surfaces for the application of pastels, charcoal and other art media where a coarse tooth is desired. Acrylic Ground For Pastels can be applied to paper, canvas, wood or any primed support, allowing almost limitless applications for media typically confined to standard papers. It provides a tooth similar to papers designed for pastel and chalk. To increase tooth, add Golden Fine or Coarse Pumice Gel. The product can be blended with Golden Acrylic Colours for coloured grounds.

Golden Gessos and Grounds offer artists a variety of ways to prepare substrates for acrylic paintings or other art media such as oils, alkyds, charcoal, pastels and watercolours. Features include: Gessos are ready-to-use; maximum pigment loads for more opaque coverage; lightfast, permanent, flexible; water-based.

Golden Acrylic Gessos and Grounds are recommended by Oxford Art Supplies for the professional preparation of any commonly used painting surfaces.

Oxford Art Supplies and Books
(Chatswood) is located at
143-145 Victoria Avenue,
Chatswood NSW 2067.
Telephone 02 9417 8572;
fax 02 9417 7617; or
mailorder@oxfordart.com.au

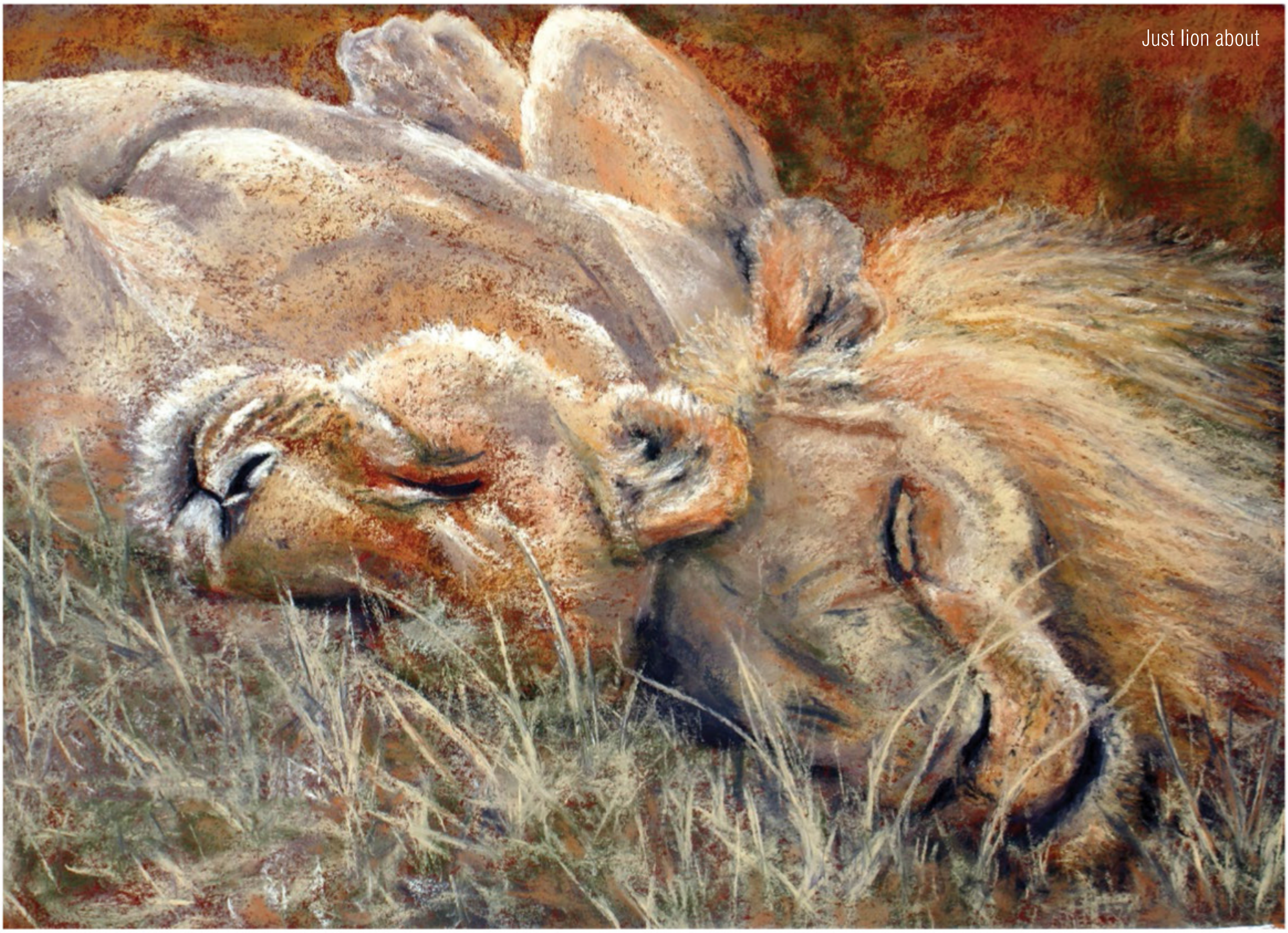
Oxford Art Supplies and Books
(Darlinghurst) is located at
221-225 Oxford Street,
Darlinghurst NSW 2010.
Telephone 02 9360 4066;
fax 02 9360 3461; or
orders@oxfordart.com.au ■

GOLDEN GESSOS & GROUNDS
GOLDEN GESSOS & GROUNDS
GOLDEN GESSOS & GROUNDS
GOLDEN GESSOS & GROUNDS

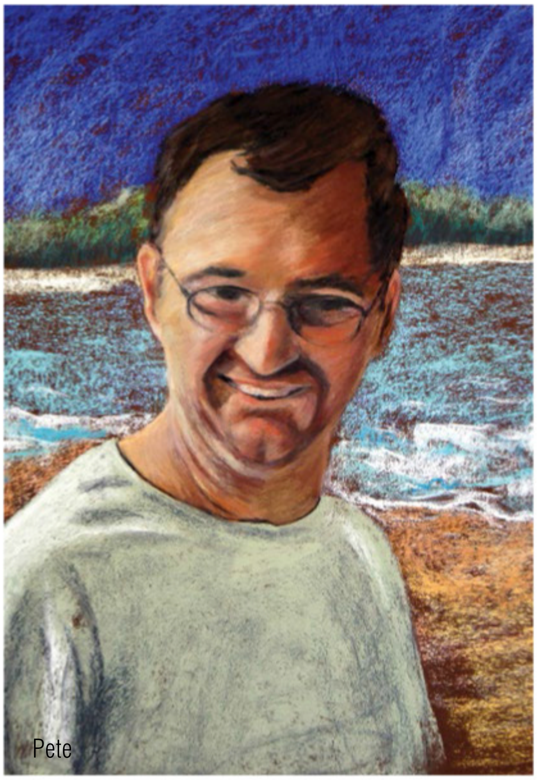
Terry Bailey

My 'Arty' Life

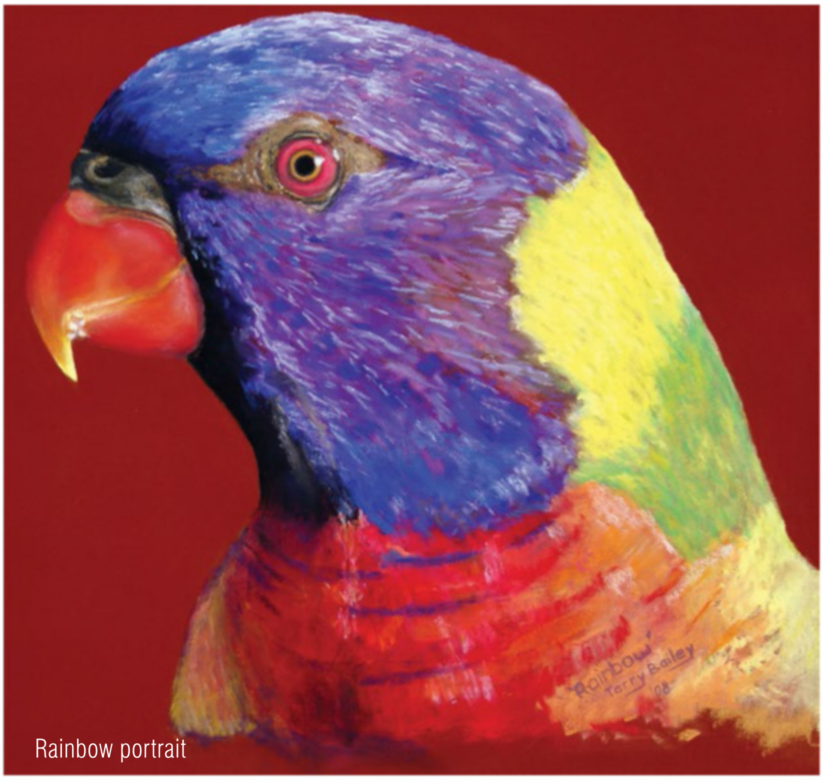
Terry shares his tale on how art now colours his life.



Just lion about



Pete



Rainbow portrait

Drawing/painting has really become a passion for me, and rarely a day goes by without of some form of "arty" activity. I find it immensely absorbing and satisfying, and yes, sometimes frustrating.

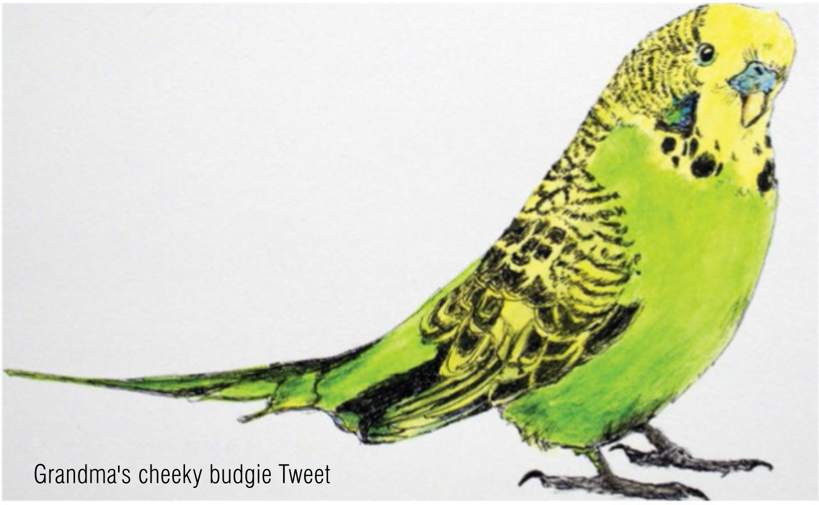
Apart from the odd two to four-day workshop, I would refer to myself as self-taught.

I am continually amazed at the "third dimension" or depth that is created on a flat surface. With the simple stroke of a brush or pen, a nose can come forward, or a tree pushed back, and how the use of shadows and reflections will give sparkle and light to a painting.

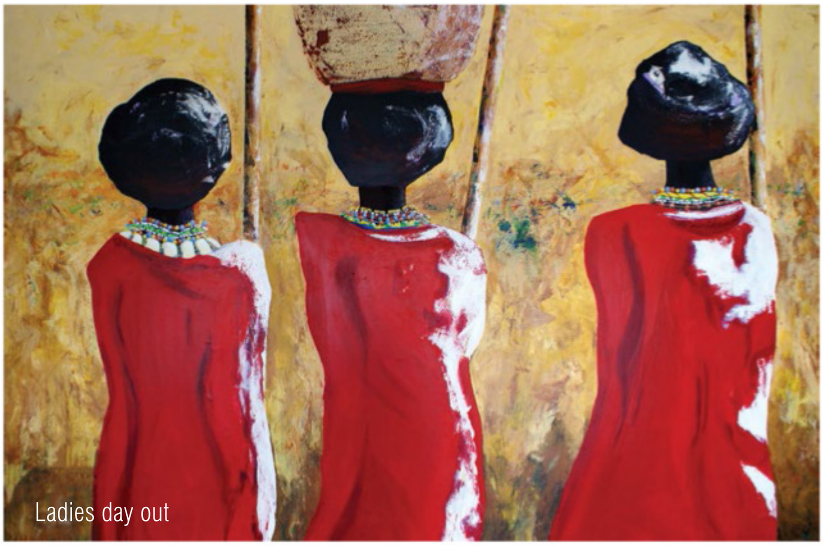
When arriving on Bribie Island in Queensland in 2004, following a working life in the steel industry, I thought I would take up golf and my wife would do "arty things". How wrong was I!

After enrolling in a beginner's pencil drawing class (about 2006) with Burnie Hankin at the U3A (University of the Third Age) here on Bribie, I became hooked on the "arty things", and my wife is now the golfer.

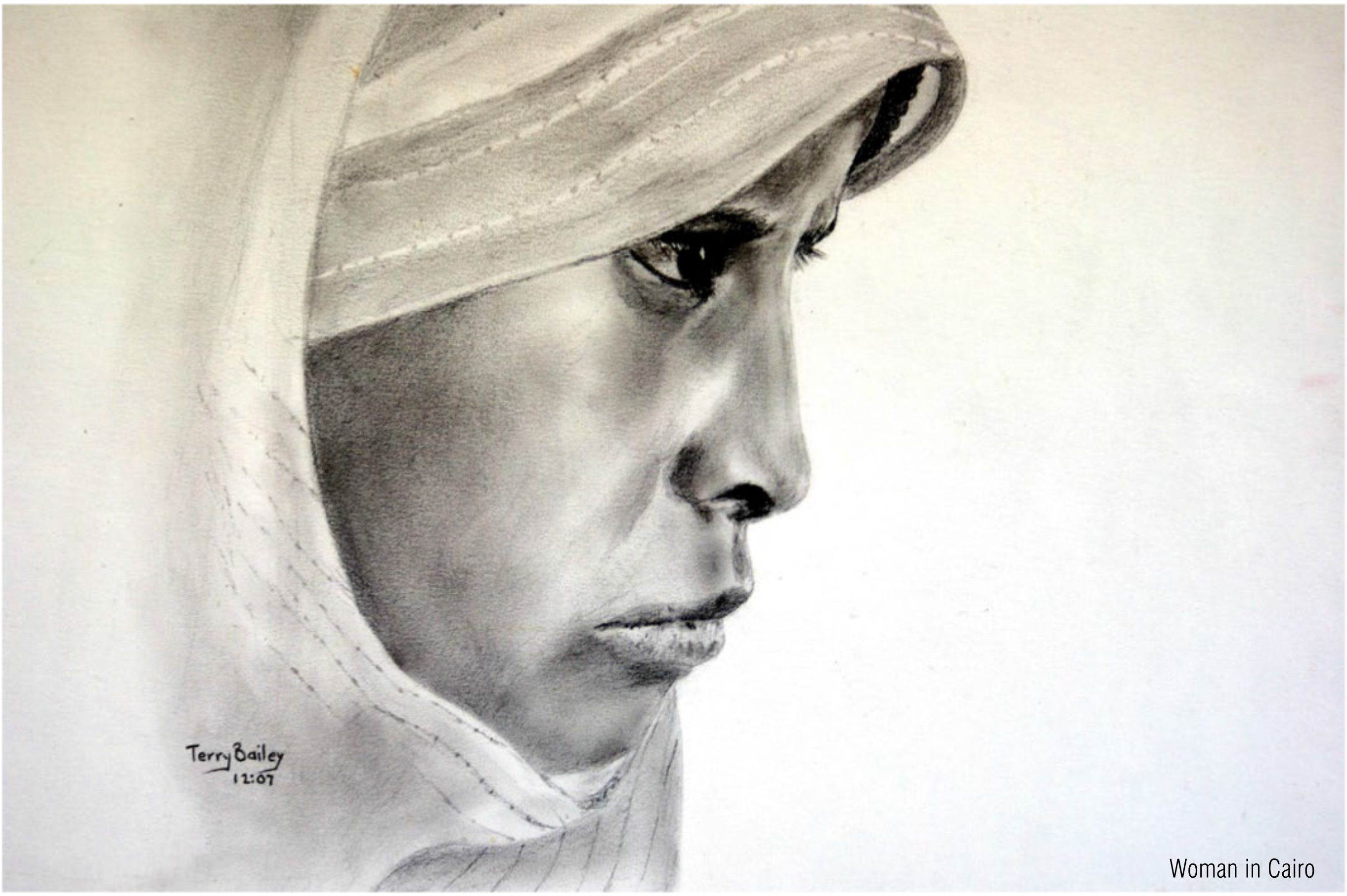
I now tutor two beginner's/ intermediate pencil drawing classes



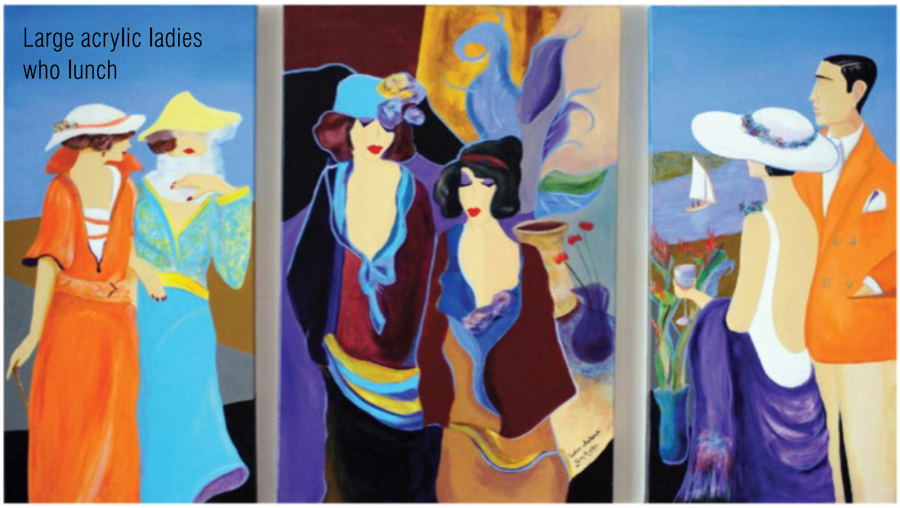
Grandma's cheeky budgie Tweet



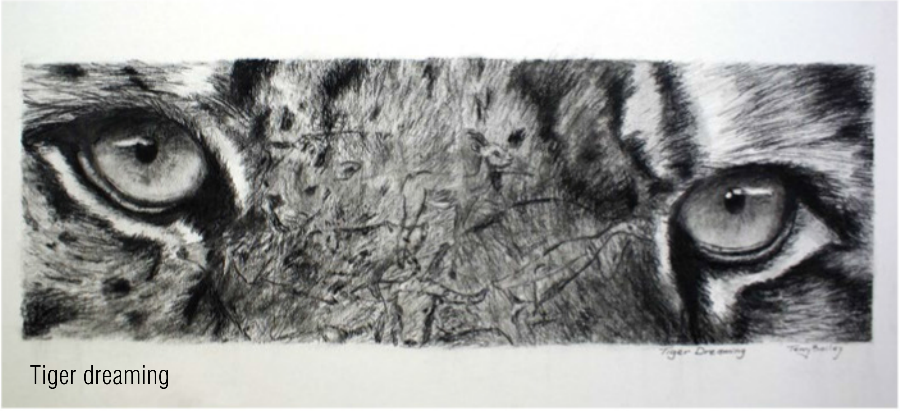
Ladies day out



Woman in Cairo



Large acrylic ladies who lunch



Tiger dreaming

each week, and lead a life-drawing group, plus attend the pastel work-together group at the Bribie Island Community Art Centre.

I first chose pastels as my medium because they felt a natural progression of the stroke work and blending used with graphite pencils, and they were inexpensive.

I have recently become a member of the Australian Pastel Association, which I recommend to any budding pastelist. The demonstrations by master- pastelists, and techniques displayed at each monthly meeting are invaluable to beginners and experienced alike.

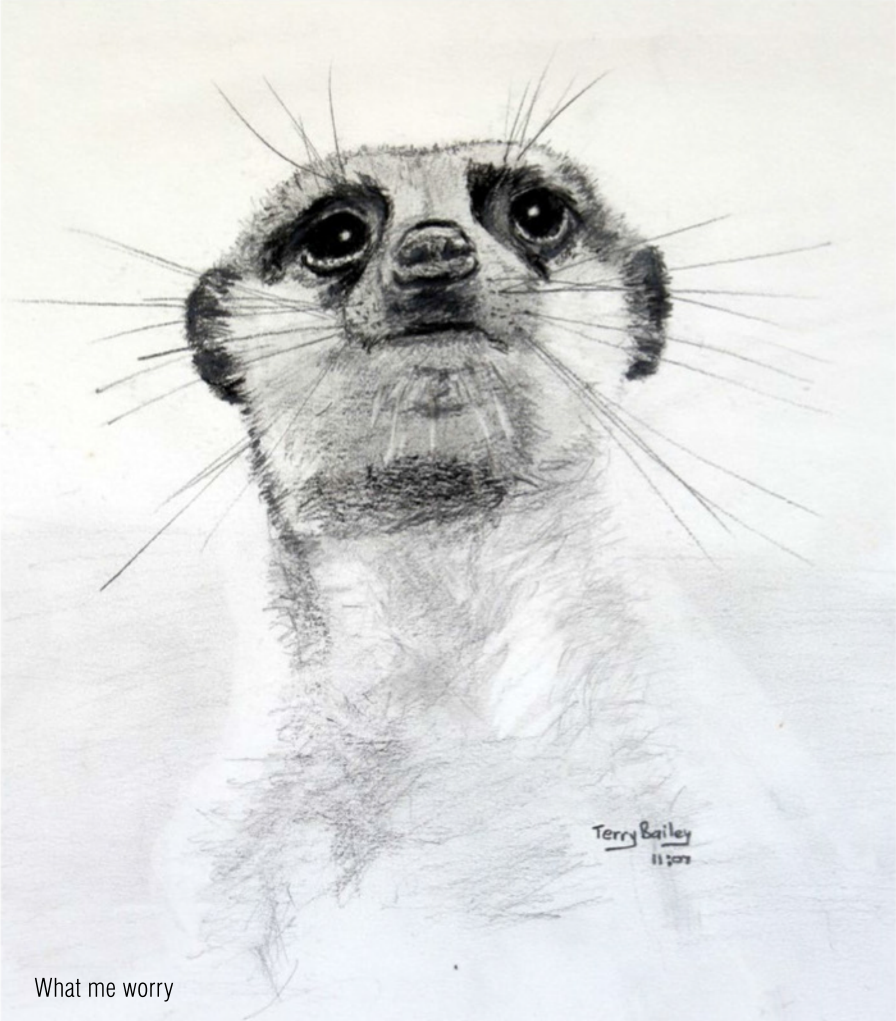
I now have other mediums in my bag of tricks, including ink and wash, acrylic, water colour, and charcoal, and I continue with my love of graphite pencil. But pastel is still my main medium.

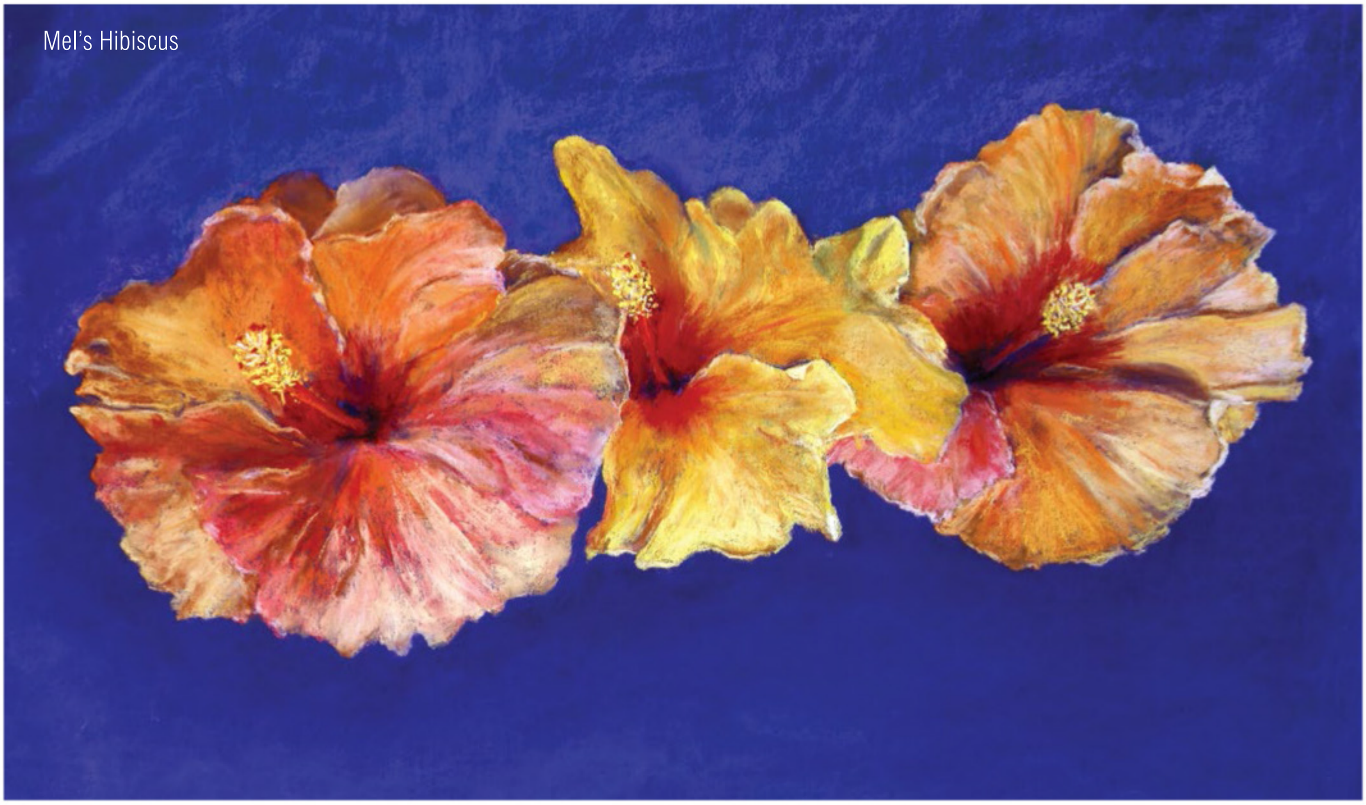
I have received a number of Highly Commended awards and in July 2011 won first prize at the Matthew Flinders Art competition's "Contemporary" division, with an acrylic work.

Works commissioned by friends are a joy. It's quite a buzz to visit a friend's home and be greeted by a painting I have created, and also to hear their comments.

I have also written illustrated and published a children's book "Grandma's Cheeky Budgie TWEET", released in September 2011.

Email: tweet111@tpg.com.au


What me worry

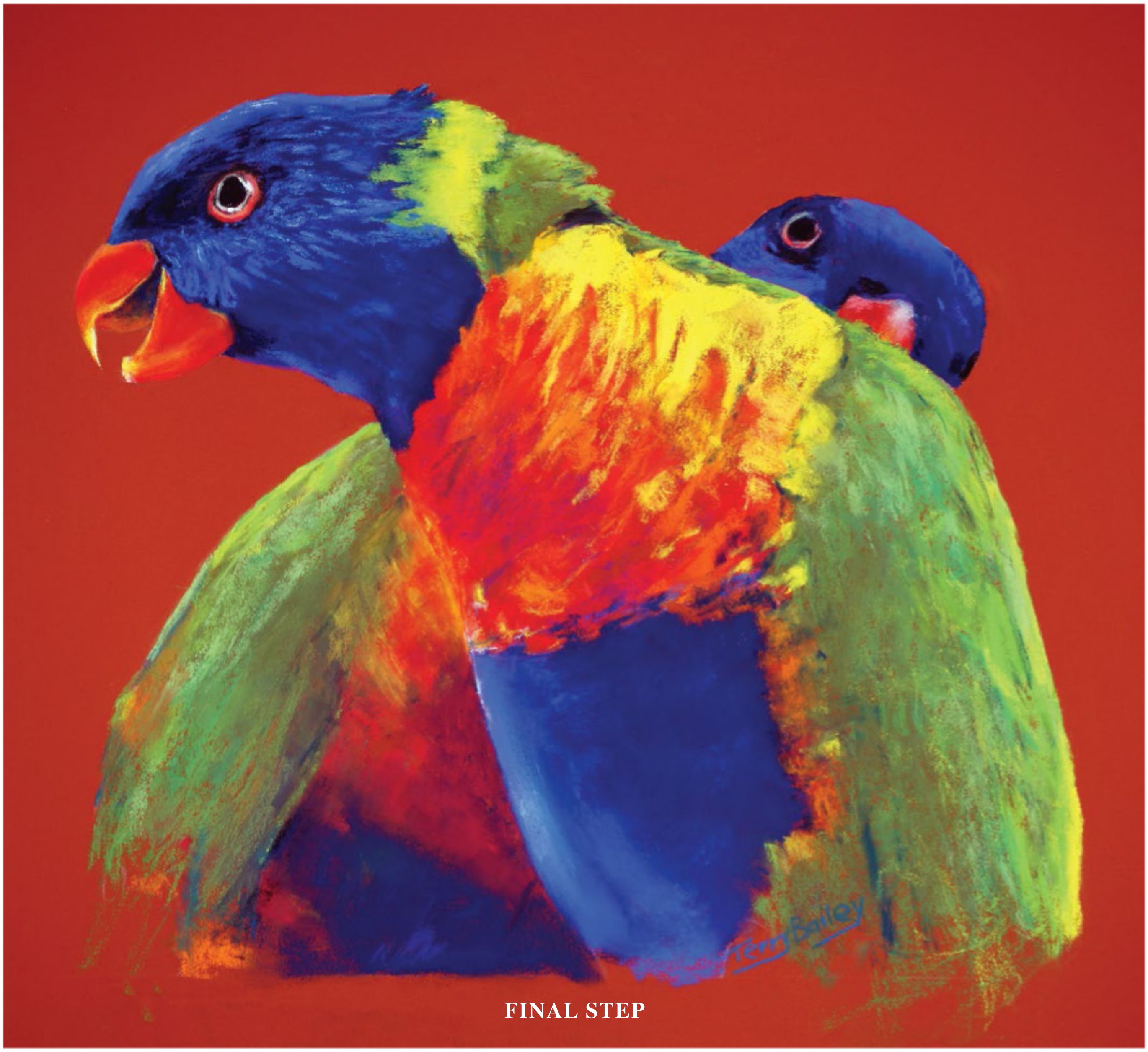

Mel's Hibiscus

Pastels

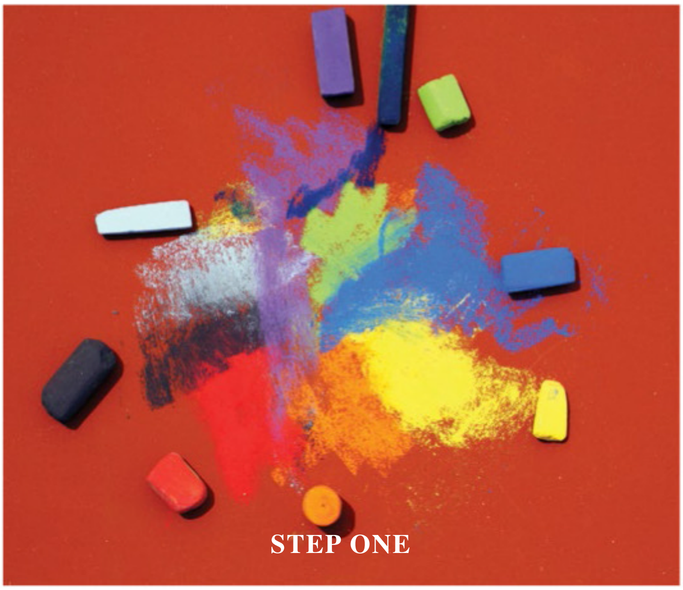
Rainbow Lorikeets

By Terry Bailey

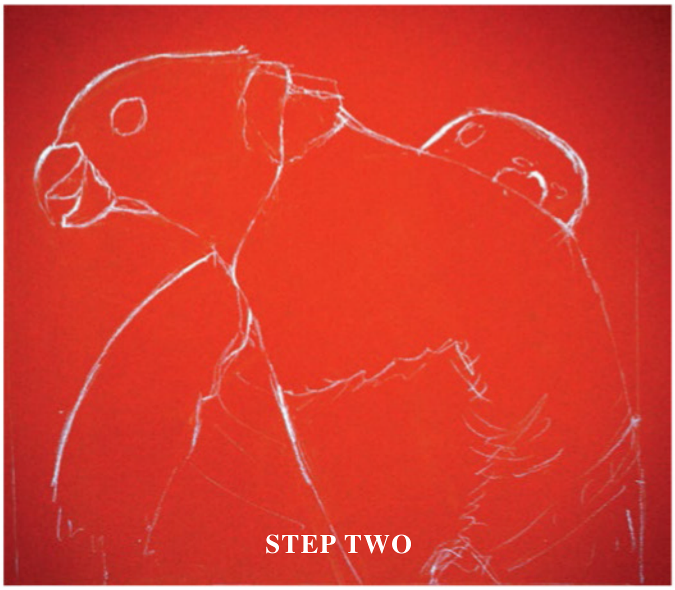
The vivid beauty of these birds is wonderfully captured in Terry's artwork.



FINAL STEP



STEP ONE



STEP TWO

MATERIALS

- Art Spectrum Colourfix Paper, Terra Cotta
- Pastels: Mainly Art spectrum, Rembrandt, and 1 or 2 hard, Faber – Castell
- Colours: Cadmium Deep Red; Flinders Blue Violet, (dark and mid tone); Grass Green; Australian Leaf Green; Spectrum Yellow; Bright Yellow; Orange; Ultramarine; Sky blue; Terra Cotta, and various tones of each.

I love to use primary colours, and these Rainbow Lorikeets certainly gave me the opportunity to do that. I work on Colourfix paper because of its holding ability. I like to push the pastel hard and deep into the paper to get a finished result in one stroke, thus using the brilliant, instantaneous colour that pastels can give. Obviously this cannot be done with every stroke, as mixing on the paper will always be required. However in this painting it is easy to see many of the first strokes made are still evident in the final stage. The “terra cotta” colour of the paper used here in this is one of my favourites. It makes a good under-paint, or can stand alone as a background.

STEP ONE

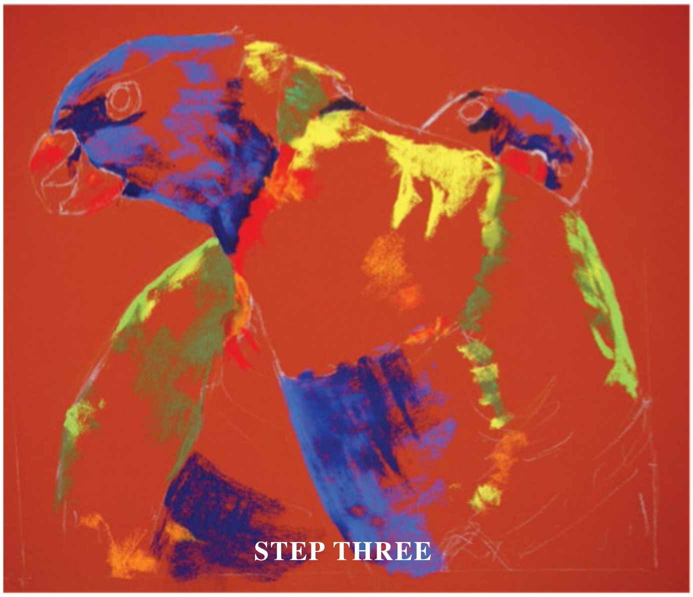
My palette. I select some colours before I start, and add to them as required.

STEP TWO

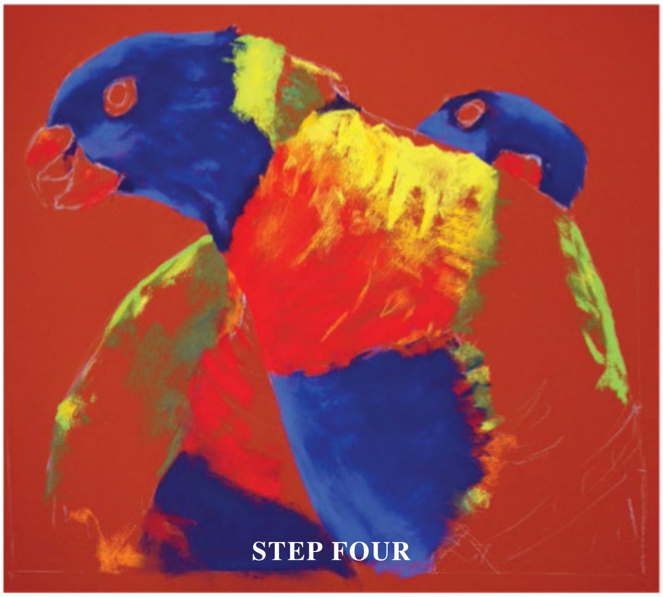
The “Drawing” was done with pastel pencil. A neutral colour, very lightly applied, and later dusted off, so as to be just visible.

STEP THREE

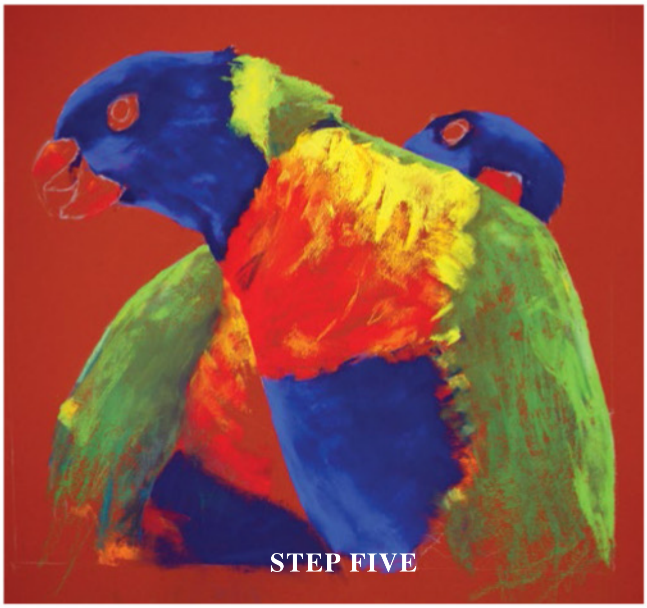
Fun time. I am searching for basic colour and tone, but these guys are so bright the colours pick themselves. I use small pieces of pastels flat on their sides. This spreads the load



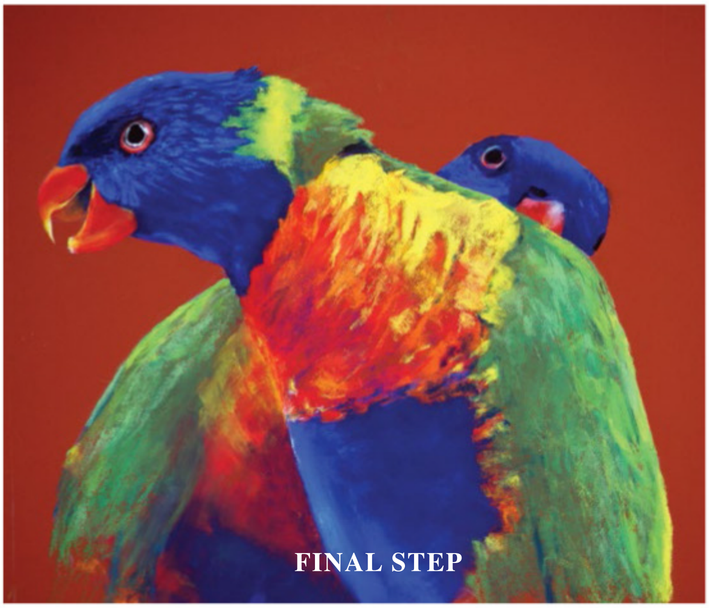
STEP THREE



STEP FOUR



STEP FIVE



FINAL STEP

on the pastel and leaves a lovely variation of tone with each stroke.

STEP FOUR

Here, I'm still searching for colour and tone, and the under painting starts to build nicely. I have pushed the pastel hard into the paper to produce a strong base to apply other colour over if required. Being aware of the oranges (red/yellow) and greens (yellow and blue), that I will be looking for later.

STEP FIVE

As I progress I am conscious of the contours to be achieved so as not to leave the painting looking flat. The light tones on the chest and back of the front bird seem to have done this nicely.

FINAL STEP

Time to start placing the "jewellery" ie the sharp details. These details can be critical to a painting as they show the personality and mood of the subject. I think these guys are looking quite relaxed and happy. ■

ARTIST'S HINTS AND TIPS

- Use a separate container to store the pastels you are using on the current painting. This saves time searching for the colour you used previously. I tend to preselect only a few colours for my work as I am never sure of where the painting will take me.
- Keep the pastels clean. Have a rag handy to wipe each pastel when putting it back into the "selection" container. This also gives you a few seconds' break in which to admire you work, and makes it easier to see the right colour in the container.
- If you need a sharp edge for a fine line, try scoring around the pastel with your finger/thumb nail before breaking the stick. This will give a clean, controlled sharp break.
- You should always have your work upright or even leaning a little towards you at the top. This will allow the pastel dust to fall from the paper and not lay on your precious work. A folded news paper tray is all I use to catch the falling dust. Do not blow off the dust. It will only float in the air and generally make the whole area uncomfortable to work in.
- Finishing: My preferred procedure is simple. Taping glassine paper or similar over the painting I place them on a hard smooth surface (glassine paper on top). Using a rolling pin and plenty of pressure, I roll over the whole surface of the painting, in all directions, as this pushes the pastel into the paper to reduce dust fall out later, particularly at framing time. This action also seems to brighten the painting by bursting the tiny balls of pastel on the surface and pushing them into the paper. I then will leave the painting on the backing board for one or two weeks, out of harm's way, to let the pastel surface "acclimatise". This also helps reduce dust falling later. Last steps before framing will be to check and touch up the highlights if need be, and one more final rolling.
- To remove pastel I prefer Faber-Castell "putty rubbers", after first brushing off with an old paint brush.
- I also use a collection of various size and shape blenders, some rubber and some paper. I find the rubber blenders particularly good for tidying up edges, and also for dragging through "water" to create reflections.

The ONLY acrylic that gives you

CONTROL

FAST DRYING,
CONTROLLED DRYING
or SLOW DRYING

You choose… it's easy.

NAPTHOL CRIMSON
SERIES 3
CRAMOISI DE NAPHTOL
NAPHTHOLPURPUR
CARMESÍ DE NAFTOL
Atelier®
Interactive™
ARTISTS' ACRYLIC
CHROMA

A professional, lightfast, heavy-bodied acrylic made with pigments of the finest quality.

Atelier
Interactive
ADDITIVE
UNLOCKING FORMULA
Designed to be used with Atelier Interactive to extend the wet blending time & to reopen touch-dry paint layers.
CHROMA

Its patented formula gives you the **OPTION** to **CONTROL** open time. Use as-is for standard acrylic painting techniques and as it begins to dry simply add water with a wet brush or fine mist water sprayer to keep the paint open for longer. If you've allowed your paint to become touch-dry but not yet fully cured you can return to wet-in-wet blending by using Atelier Unlocking Formula.

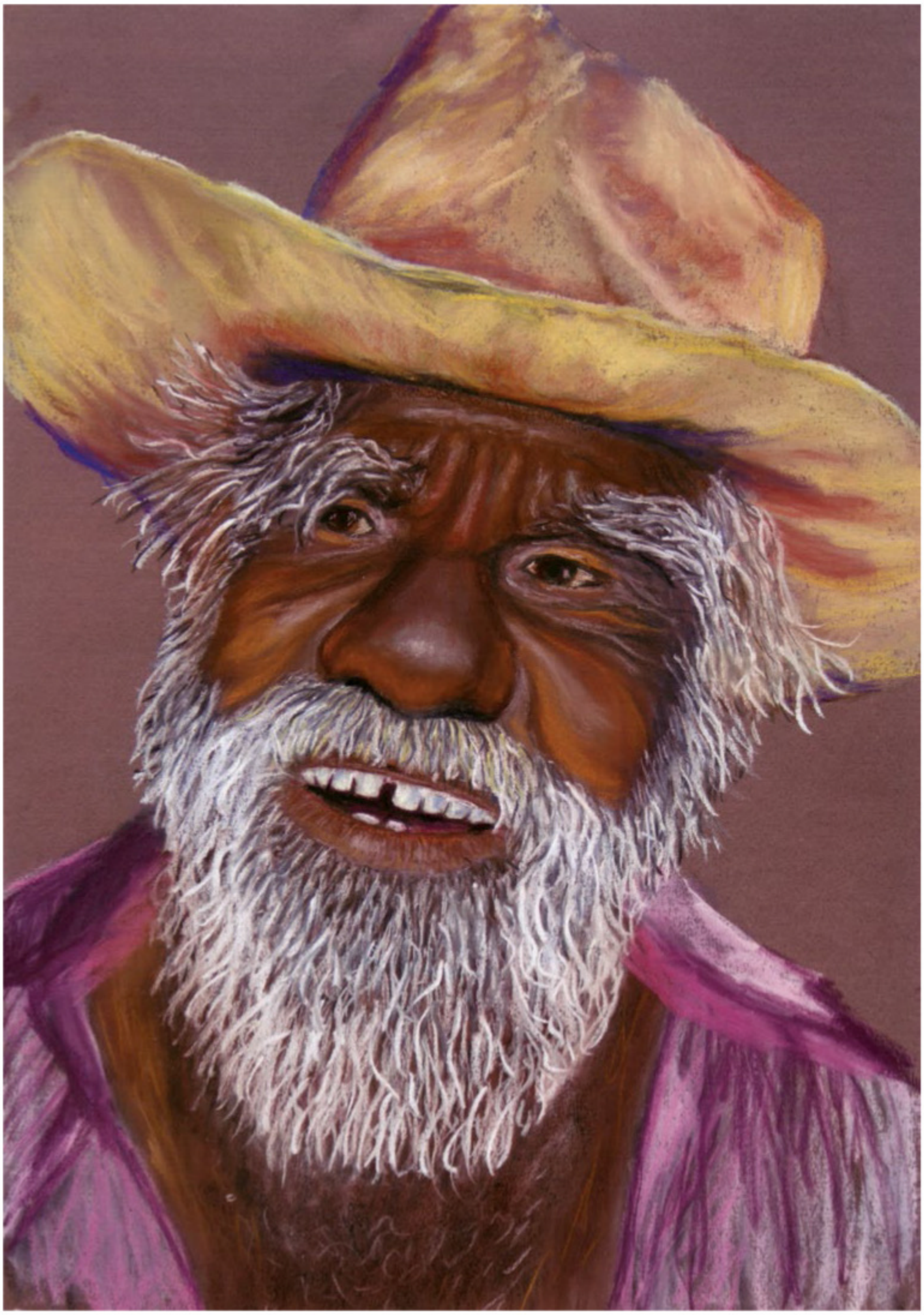
Atelier Interactive gives you better, smoother & easier blending. It also reduces paint wastage by allowing you to 'unlock' a touch-dry palette of mixed colours to save time, save paint & save money.

Find out more:
www.chromaonline.com
www.facebook.com/ChromaAustralia

CHROMA
A Stroke of Inspiration

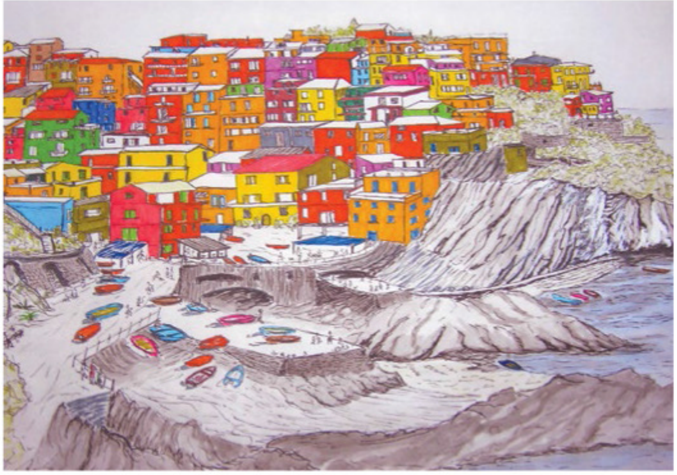
Anita Stevens

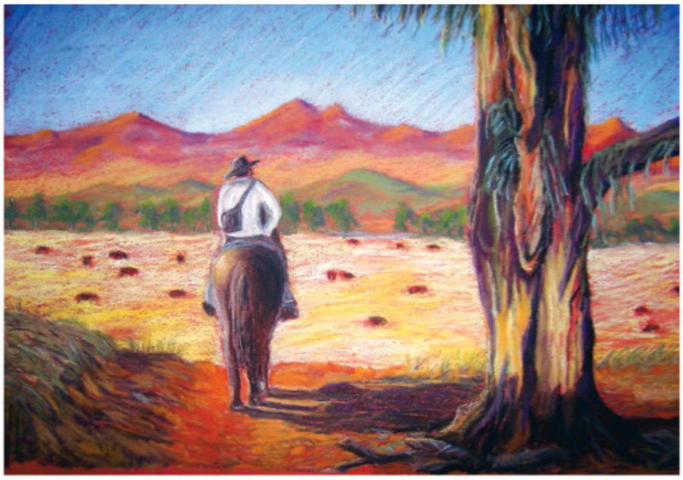
High Aspirations



Edited by Trevor Lang

As a hobby artist with high aspirations, this lady's work embraces a whole range of different media including pen and ink, pastels, acrylics and oils.





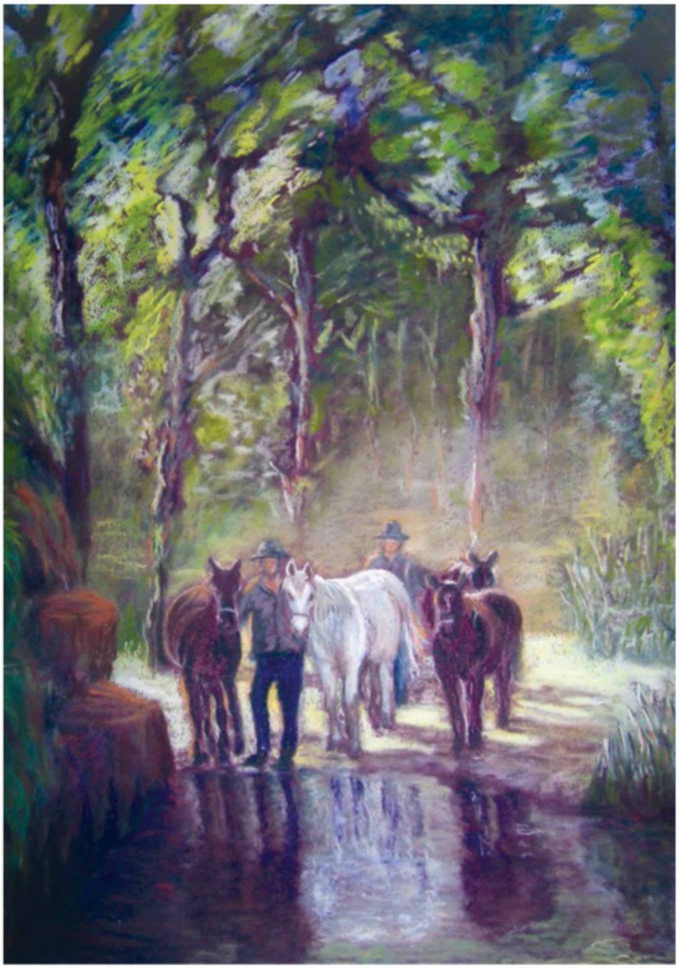
Hampshire in England was Anita Stevens' birthplace. After her family moved to New Zealand in the late 1950s, she lived there for several decades.

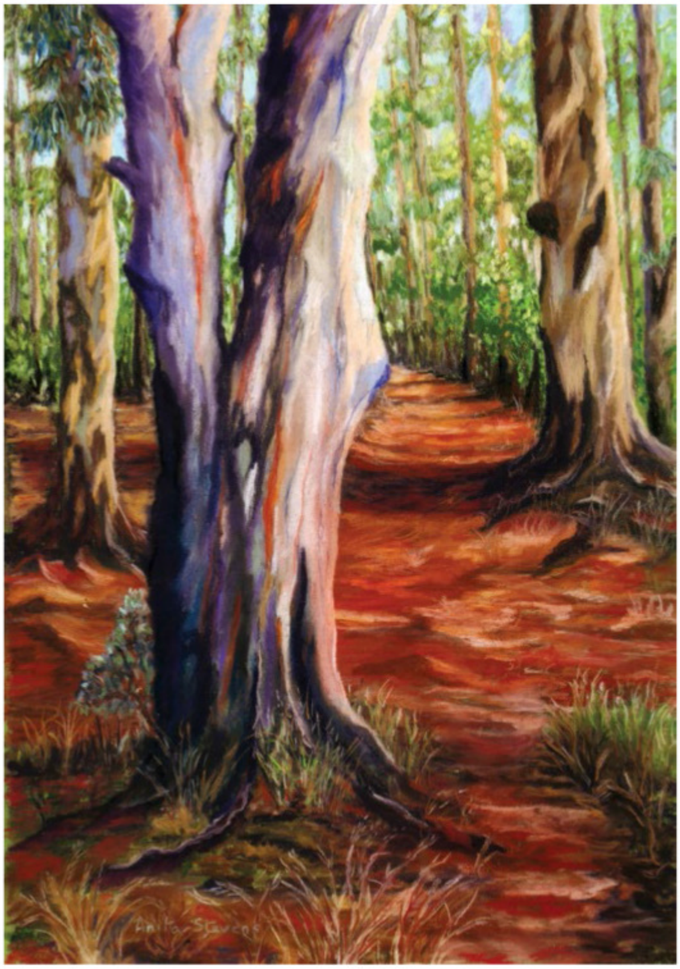
She relocated to Australia in 2000, and now resides on Bribie Island north of Brisbane.

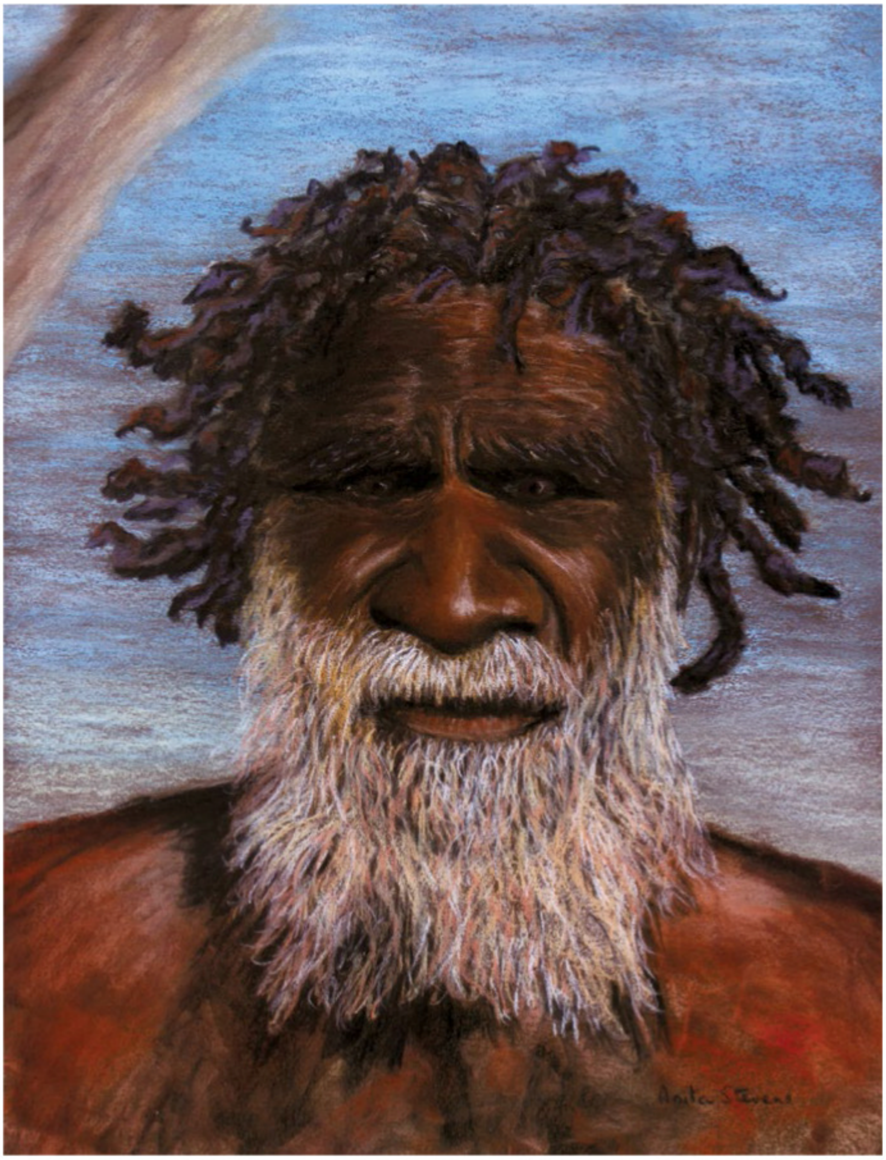
Anita has become a member of the Bribie Island Community Arts Centre, which has much to offer to people engaged with arts and crafts. This is also where she has discovered the world of pastels.

"I have always been interested in drawing with different mediums … but apart from attending several workshops I have never had any formal tuition," she says.

"My favourite mediums are now pastels and pen and ink. I also dabble with acrylics and oils," she continues. "Scratchboard art is another area I would like to pursue in the future."







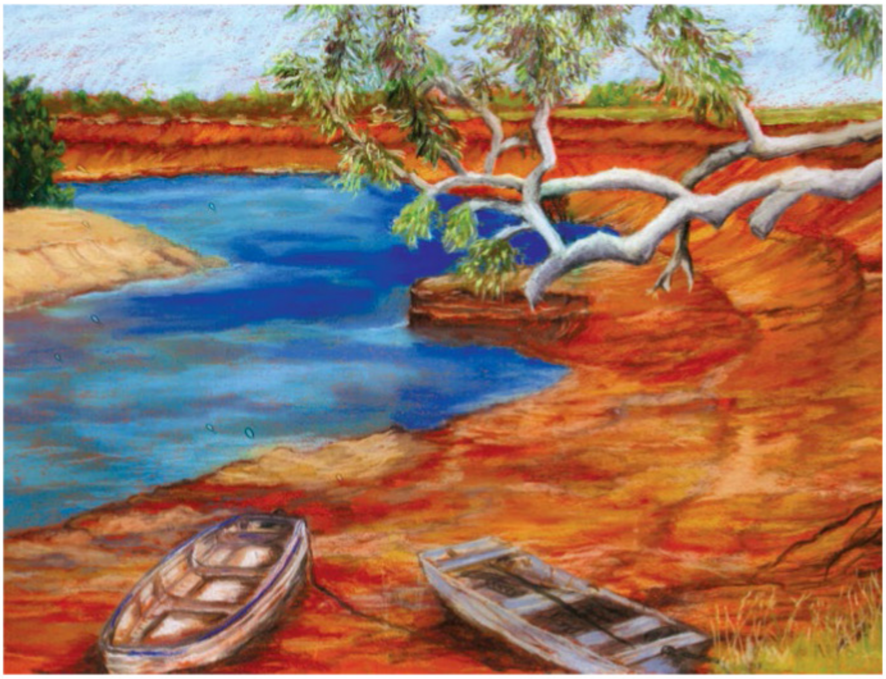
This lady considers herself to be a hobby artist with higher aspirations.

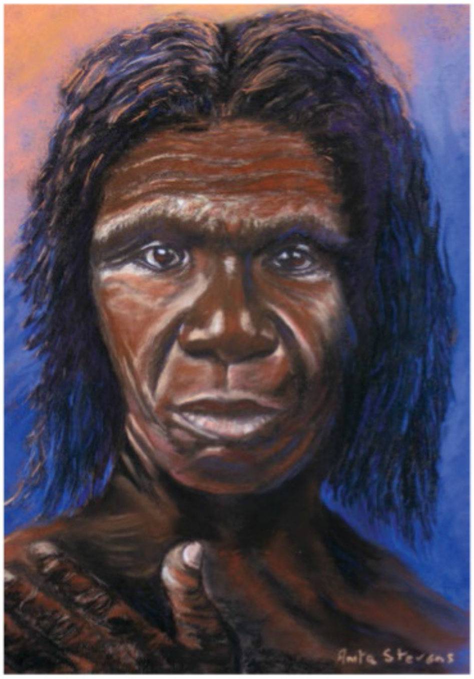
She loves portraiture and boats as subjects. She also adores Australian landscape colours. She can turn her talented hand to trees, animals, still lifes and street scenes, too. And the list goes on.

"My paintings are mainly displayed at the Bribie Island Art Centre," Anita reveals. "Some have been sold to overseas purchasers from various places including England, New Zealand and even Norway – which makes me feel very privileged."

Working within a group of like-minded developing artists is important for Anita Stevens. She feels that other people's thoughts and criticisms are essential to her growth.

"I also love working from home with my musical preferences playing in the background," she admits. "Not every painting is successful of course … and mistakes do happen … but I keep on persevering, and enjoying every moment along the way." ■





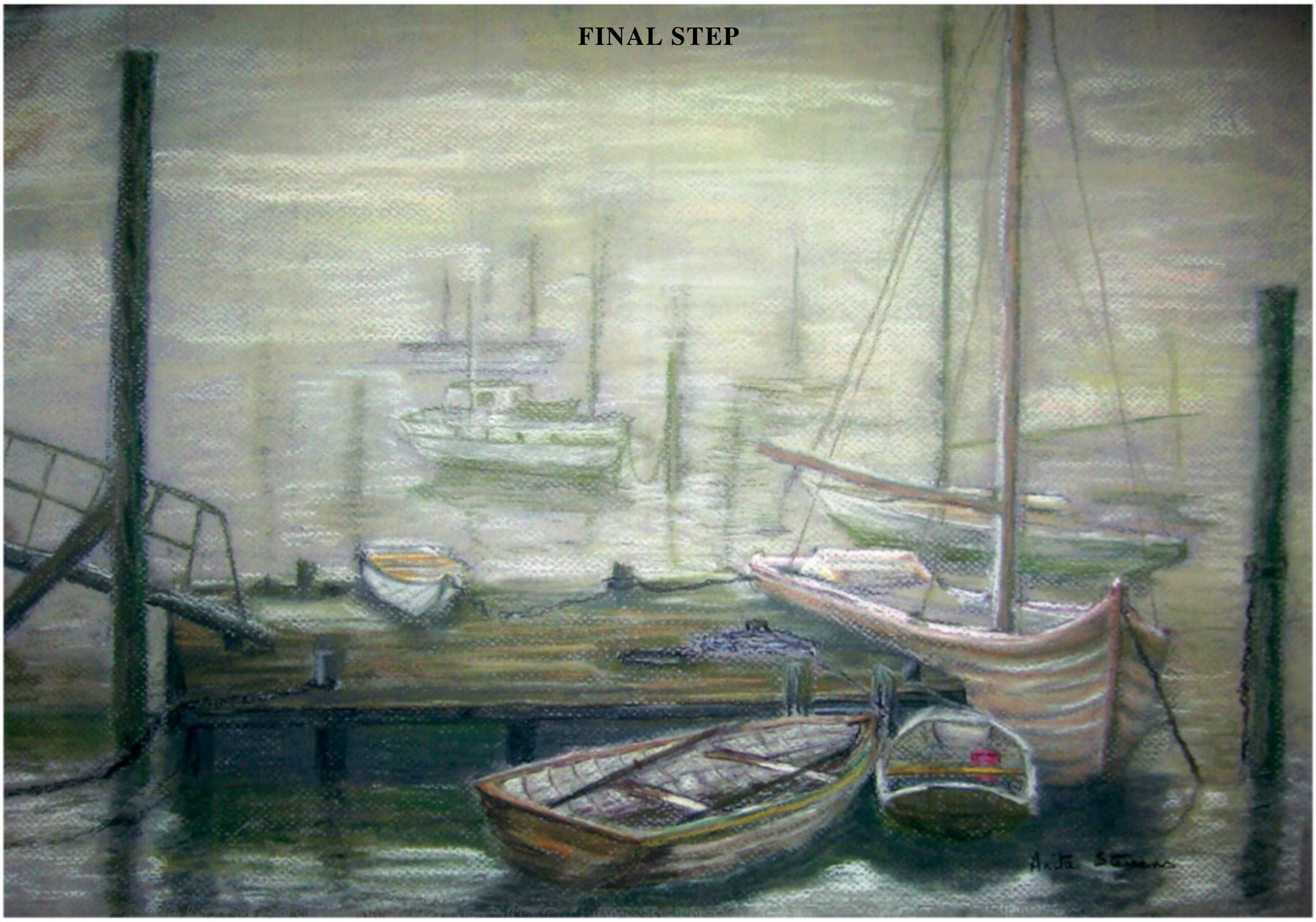
Pastels

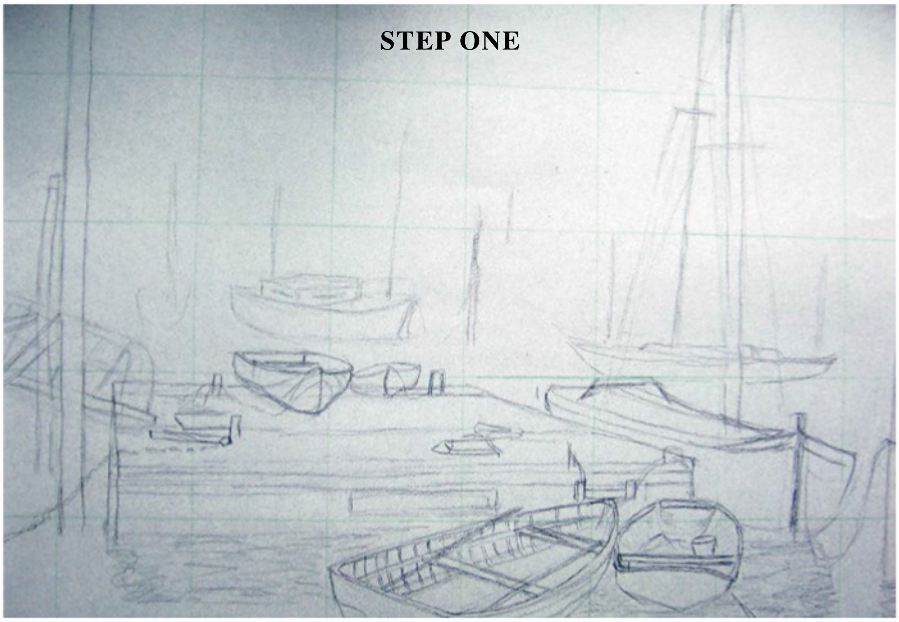
Riverside Tranquility

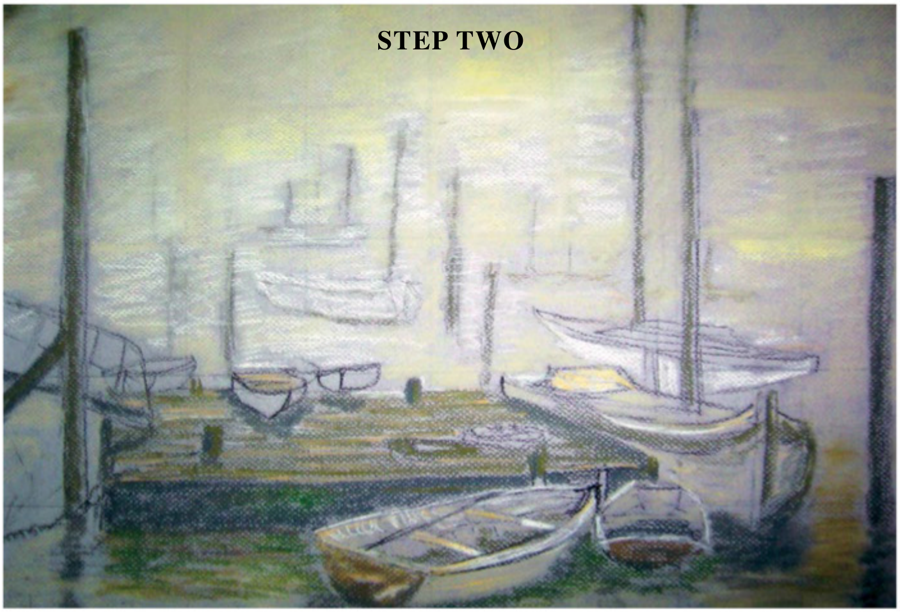
By Anita Stevens

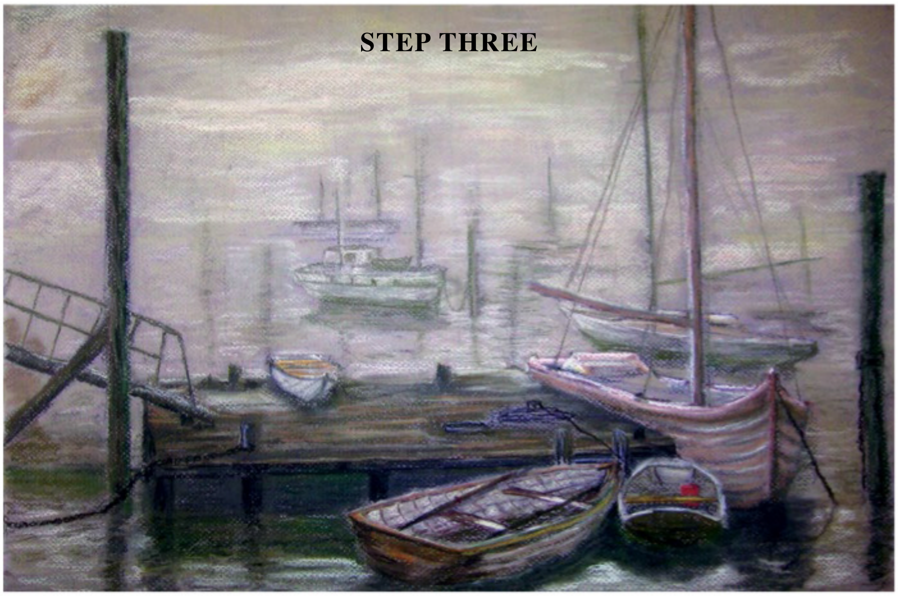
In this composition the artist was aiming for a sense of peace and tranquility with a slight air of mystery … never quite knowing what was out there in the morning mist; using minimal colours.

FINAL STEP




STEP ONE


STEP TWO


STEP THREE

MATERIALS

- Grey/green pastel paper, on the rougher side.
- A selection of artists' quality pastels – including Schmincke, Rembrandt, and Art Spectrum.
- Pastel pencils: Conte and Faber-Castell.
- Black charcoal pencil for the first sketches.
- Reference photograph.
- Several sketches of boats.

STEP ONE

Firstly, I taped the sheet of paper onto a firm backing; taping only the top and the sides and placing it on an easel. Using the rough side of the paper, I drew grid lines to help with the composition. I then did a sketch, with a charcoal pencil, of the placement of the boats and the floating jetty.

STEP TWO

To create the atmosphere I was seeking, I partly shaded in the misty background with Raw Umber, Australian Leaf Green and Raw Sienna. Next, I outlined and shaded the floating jetty with Green Grey, Australian Leaf Green and Raw Sienna. I also did some shading on the boats.

Then I stood back to decide whether I was getting the start of a misty atmosphere.

STEP THREE

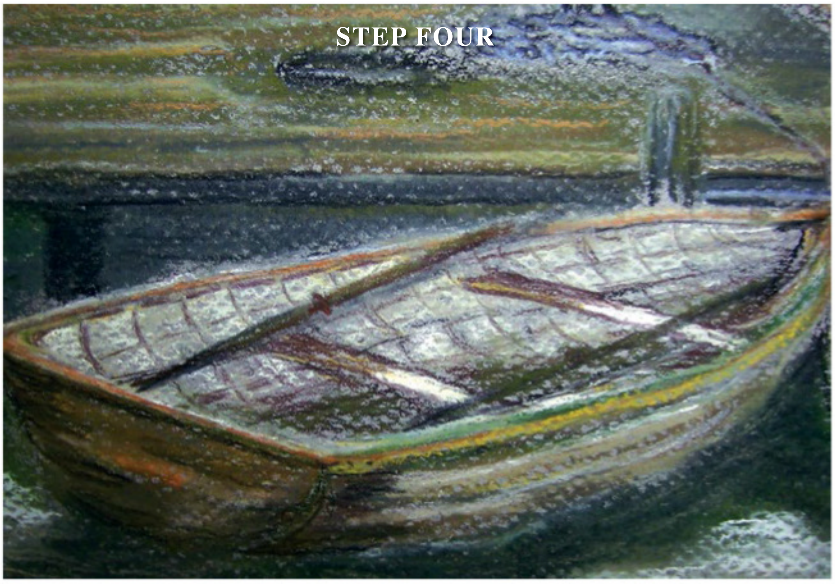
I decided it was time to outline the boats and put some finer details into the boats in the foreground. I was being very careful to use the barest outline with the boats in the background.

STEP FOUR

The floating jetty, with its poles, guardrail and piles, was next on the list. I was again trying to use the same colours but in slightly different tones to get an overall effect of everything being indistinct in the morning

MASTER HINTS AND TIPS

- When deciding to start a new painting, think about what attracts you to the subject in the first place.
- With pastels, it is important to use the right coloured paper as it can affect the whole outcome of the painting.
- Stand back from the painting as often as possible to see the overall effect. Mistakes or the wrong colour can sometimes jump out at you if you do this. Perspective mistakes can also be picked up.
- If you come to a point where you think the painting is not working, put it aside for a while and have a cup of coffee … or take a walk in the garden. Even forget about it for a few days. If you enjoy painting within a group, ask for someone else's opinion.
- Most of all, enjoy the act of creating something out of nothing when you start with a blank canvas.



STEP FOUR

light … with only the nearest objects being clearly defined.

FINAL STEP

I made sure all the boats were secured, and the water was reflecting all the shadows around the various objects. Satisfied that the painting was complete, I signed the work. I then placed a large piece of tracing paper over the painting and used my rolling pin to carefully roll over the whole painting to stabilise the pastels. ■

Neil's Art Store

Come in and see our huge range of art materials!

We stock a complete range of art materials for all artists, ranging from the professional painter and printmaker to the art student, including:

- Oil paints made by Sennelier, Blockx, Art Spectrum and Le Franc.
- Liquitex and Sennelier acrylics in tubes and pots.
- Raphael brushes – complete range.
- Painting surfaces including raw and primed linen, canvas and polycotton.
- Papers made by Arches, Rives, Lana, Fabriano, Schut, Saunders, Whatman, Zerkall, Rising and Hahnemuhle,
- Presses for printmaking and the complete range of printmaking supplies.
- Screenprinting products.
- Beautiful ranges of Drawing Journals and pads from Sennelier, Hahnemuhle, Lana and Fabriano.
- Archival picture framing.

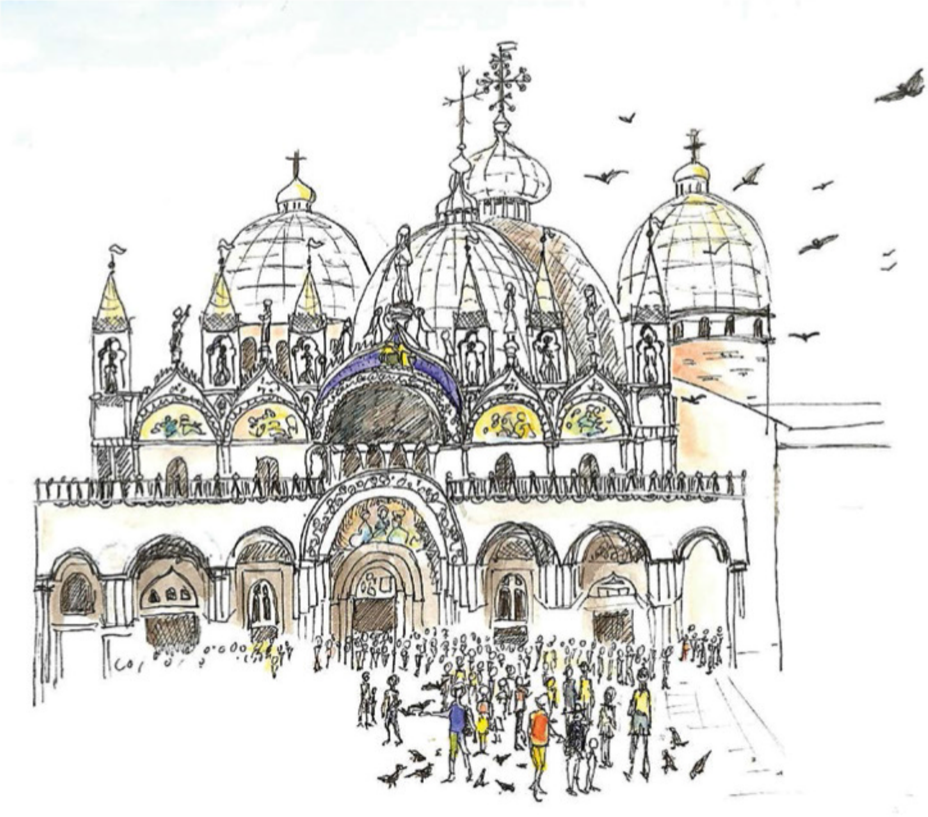
We are situated in Greeves Street, Fitzroy, off Brunswick Street, just before Johnston Street (city-side), behind 'The Black Cat'.

44-46 Greeves Street, Fitzroy, Vic. 3065 Ph: (03) 9419 5949 Fax: (03) 9419 4232 Email: e.artstore@gmail.com
Hours: Mon-Fri: 9.30am-5.30pm Sat: 10.00am-3.00pm **www.e-artstore.com**

Touring and Sketching

Contributed by Leonie Norton

Having travelled extensively, this artist and tutor exhibits regularly both in Australia and overseas; and also illustrates for magazines. This article will assist people who wish to sketch while touring.



The talented Leonie Norton is an experienced and popular international tutor and artist. Her qualifications include a BA/Visual Arts degree, B.Fine Arts, BFA (Honours) and a post-graduate degree (Grad Dip) in Adult Education (Vocational Education and Training).

Leonie holds regular classes and workshops in adult education centres and art centres in Sydney and various Australian destinations. She travels to New Zealand, Fiji, Canada, the United Kingdom and regional areas of Australia instructing at summer schools. New destinations for holiday sketching will feature Fiji, Vietnam and South India.

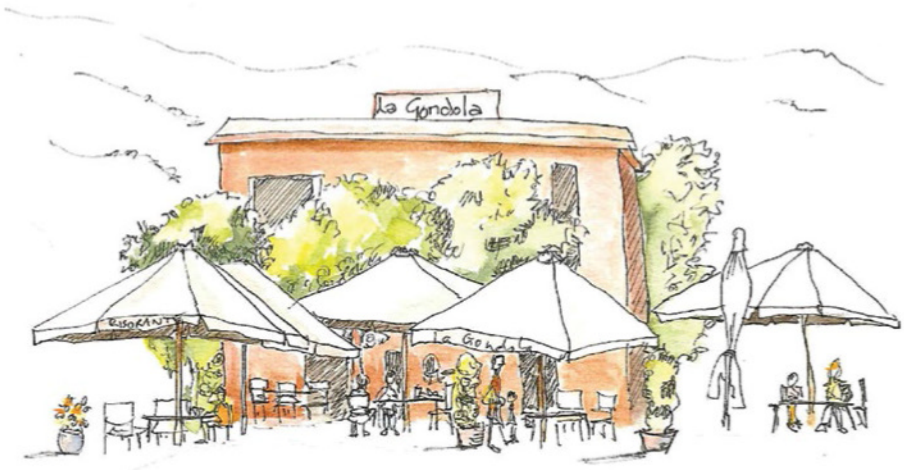
All her students benefit from Leonie's informative and knowledgeable tutoring; together with continual encouragement, demonstrations, feedback and patience.

HOLIDAY SKETCHING JOURNEYS

What is a holiday sketch? It is quick and spontaneous and is an impression of the people and the place. It is not meant to be a realistic representation. It is not a photograph and it is not a detailed drawing. Because it is

MATERIALS

- HB pencil or clutch pencil (0.5mm HB).
- Pencil sharpener.
- Black Pigment Liners or Drafting Pens, water resistant.
- Black Pigment Liner, water soluble (for working with black washes).
- Sketchbooks: These are available in all shapes and sizes; some with coloured paper. A small pocket sketchbook is useful to carry at all times. Use acid-free smooth paper. A watercolour pad would be the obvious choice if using watercolours – 300gsm Hot Pressed (smooth). A4 pads or offcuts can be cut into smaller (or preferred) sizes and bound later. A good quality drawing paper sketchbook is recommended if using coloured pencils or pen and ink – an ideal weight is 170-260gsm (the heavier quality will also take watercolour washes).
- Watercolours: Many options are available including compact pocket travelling watercolour pan sets or 5ml tubes; water brush pens (these feature reservoirs for water and nylon brushes, and are available from art shops); travelling Sable brushes including flat square brushes useful for larger areas of wash; and/or coloured Aquarelle pencils (water soluble).
- A small lightweight backpack is very useful for carrying materials.
- Be sure to also equip yourself with a small box of tissues and a lightweight portable fold-up seat.



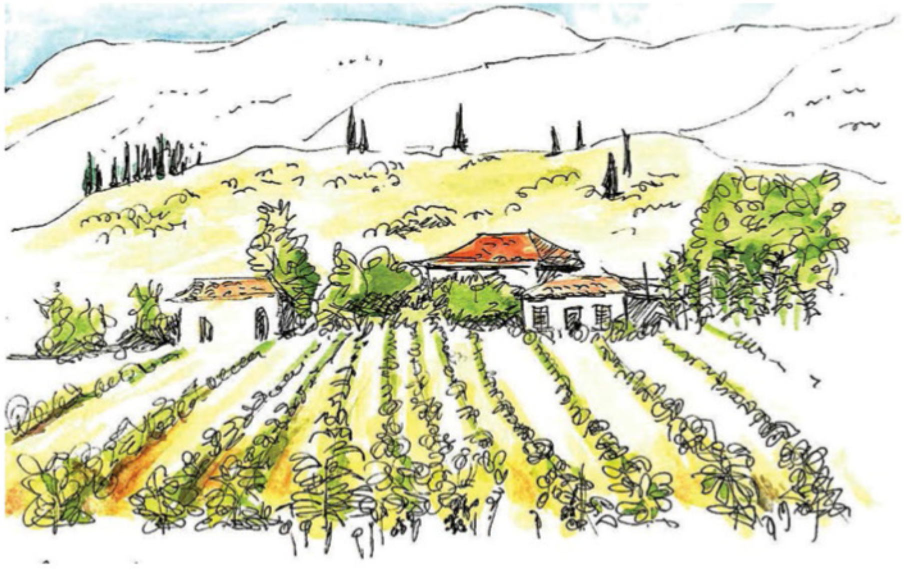
done primarily ‘in situ’, it creates a very fresh, personal and unique visual response to the environment.

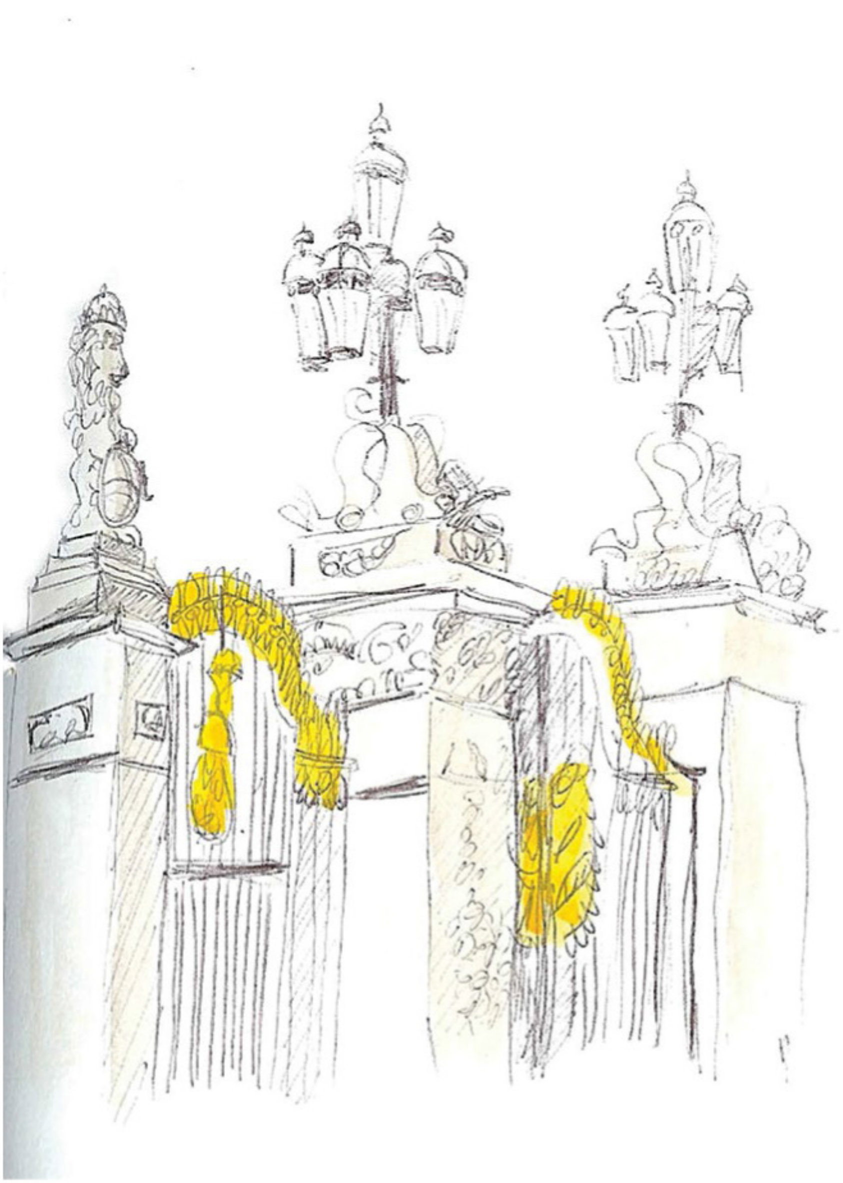
My journey into holiday sketching began many years ago. While in my teens, I lived in both Fiji and Penang, Malaysia. I had been painting and drawing for as long as I could remember, and while in Fiji also held a successful exhibition of oil paintings. Sketching became almost a way of life. I carried a small sketchbook with me everywhere, drawing houses, villages, people, flowers and almost anything that appealed to me. Here (to the left) is a fairly comprehensive list of materials which will assist in holiday sketching.

My sketchbook is small and light enough to carry comfortably. I almost look forward to delays in transport – as stations, airports and bus stops are excellent places to hone skills in quick sketching of people (to gain impressions).

Having travelled to many countries overseas, and numerous destinations within Australia, I look back on my journals and can visualise where I was sitting when I actually sketched scenes. I can recall whether it was hot or cold, and what other scenes there were in the region. Sketches are very personal and evoke many more memories than photographs.

Holiday journals are enthusiastically viewed and the impressions





MASTER HINTS AND TIPS

- Don't try to be too accurate. Your drawings should just be quick sketches.
- Don't analyse scenes; just respond visually to the environment.
- Move things around to make the composition more pleasing, if necessary.
- There are no such things as mistakes … only your impressions and interpretations.
- Experiment with various mediums.
- Practice whenever you can.
- Use light sources to create interest with shadows.
- Don't neglect perspective. Try for depth in scenes.
- Colour can be applied at a later date using photographic references, if time is limited.
- Look back over earlier sketches to see how far your work has developed.
- Relax and enjoy! It is just a piece of paper!

created with a few lines and basic colour washes are greatly admired and appreciated by family and friends. Holiday journals are personal interpretations of the experiences of places.

There are various techniques that can be used: Graphite; coloured pencils; black or sepia pigment liners and watercolour washes; or using a water brush which has a reservoir for holding water. Experiment with using various mediums and surprise yourself with the standard of your sketches. My preferred method is black waterproof pen and wash on 300gsm hot pressed watercolour paper. Pads can be assembled from offcuts of watercolour sheets to a preferred size, and spiral bound.

Anyone can do holiday sketching – from a total beginner who has never drawn before, to an experienced artist who is looking for new techniques and methods of presenting new bodies of work, or is putting some balance into an existing art practice.

As your sketching journal is a visual souvenir of your holiday, add travel notes or a brief description of the location and date or other interesting information. Diarising your holiday adds another dimension of enjoyment and interest. Equipment can be kept to a bare minimum and can be basic enough to fit into a handbag or small carry bag, ready to be produced the moment an opportunity presents itself.

Touring with a non-artist partner, the plaintive query of 'How much longer'? would continually break my concentration. Sketching on the steps of the Piazza San Marco in Venice on a glorious summer morning, I could have spent hours taking in the scene buzzing around me and capturing the architectural detail of the buildings and the intricate ornamentation on St Mark's Basillica. However, I had to be content with my impressionistic sketch of St Mark's – as that little voice kept asking, "How much longer?"

It made sense to gather a group of like-minded people who would enjoy visiting exotic locations; all armed with paper, pencils and paints; eager to capture the moment. There are no prerequisite skills required. Like anything we do in life, it takes a little practice – but from the very first stroke of pen to paper, an image will begin to emerge. Everyone's sketches are absolutely individual and will often focus on very different aspects of a scene.

So the concept of 'a holiday while sketching' was born. Small groups are perfect for the single traveller, and non-artist friends and partners are also catered for. I take limited groups to Daku Resort on the unspoilt Fijian Island of Vanua Levu. This amazing venue provides the picture postcard white sands, azure blue sea and deserted beaches scenario.

Later this year the delights of Vietnam will be experienced, with many extraordinary vistas; then 2009 introduces South India, where not only do we sketch and enjoy the way of life off the beaten track, but we also learn to paint Indian murals. Later in 2009, Bali beckons – full of more wonderful holiday and sketching opportunities.

Life is full of interest … just around the corner, right in front of you, or in exotic overseas destinations. Just remember to take your sketchbook!

For further research, visit:
www.holidaysketching.com.au

Raphaël

Raphael watercolour brushes . . .
. . . famous since 1793

Australian Agent:
Heidelberg
Fine Art
Wholesalers

Check out the full range of brushes at www.hfaw.com!

The traditional French mop watercolour brush invented by Raphael and now copied by many others, is still available in its original design and made by hand in Britanny, France, by skilled brushmakers who pass the special secrets down through the passage of time. Manufactured from the finest selected Kazan Sable and duck quills, the brushes are attached by hand to the deluxe lacquered handle with tinned copper wire.

Available throughout Australia - ring for stockists!

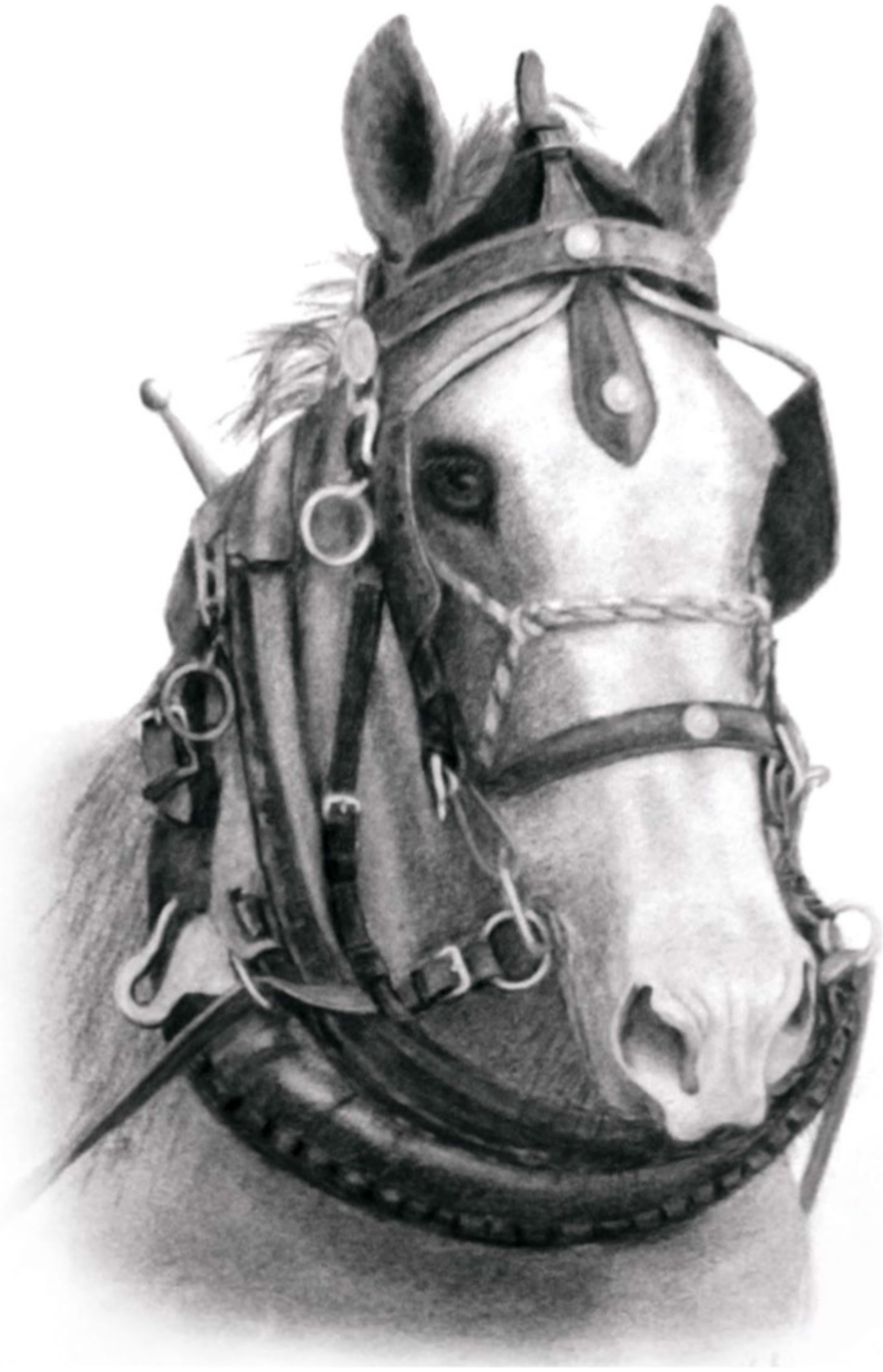
For pointing and lining, the superb 8404 series of Kolinsky sables are equally well-known and have been recommended by watercolour teachers for over a century.

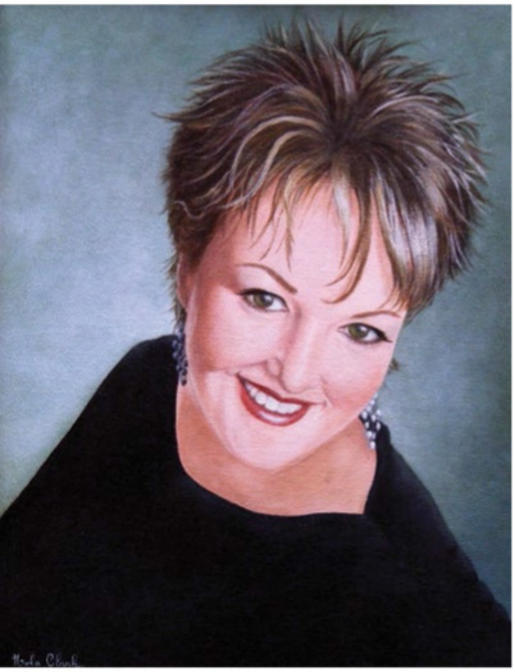
Agents: HFAW, PO Box 64, Fitzroy, Vic. 3065 Ph: (03) 9419 5559 Fax: (03) 9419 4232 email: hfaw@bigpond.net.au

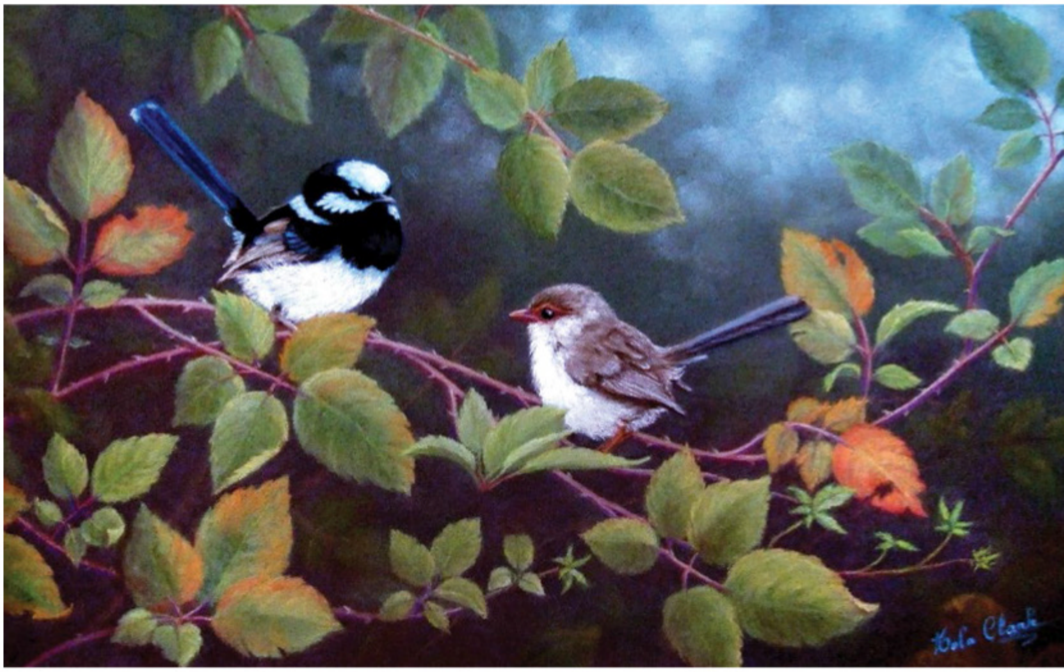
Nola Clark

Chuffed with Charcoal

This prolific artist keeps surprising us with her fantastic work.





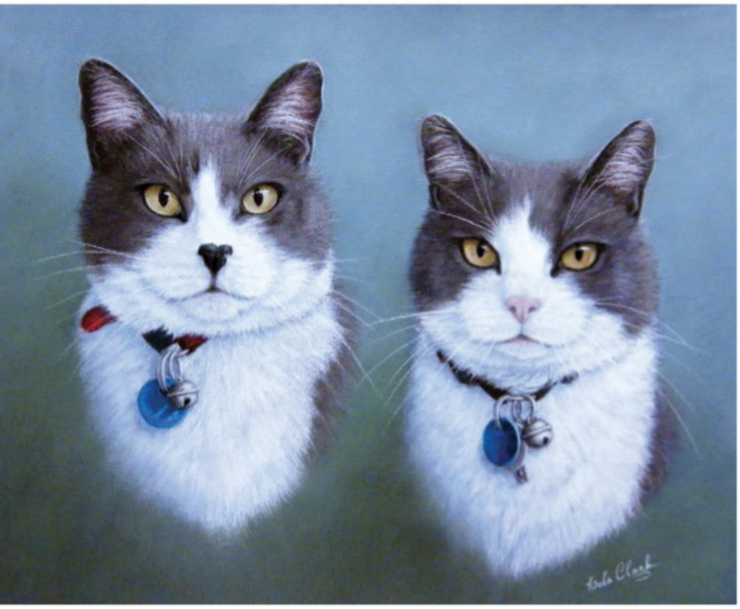


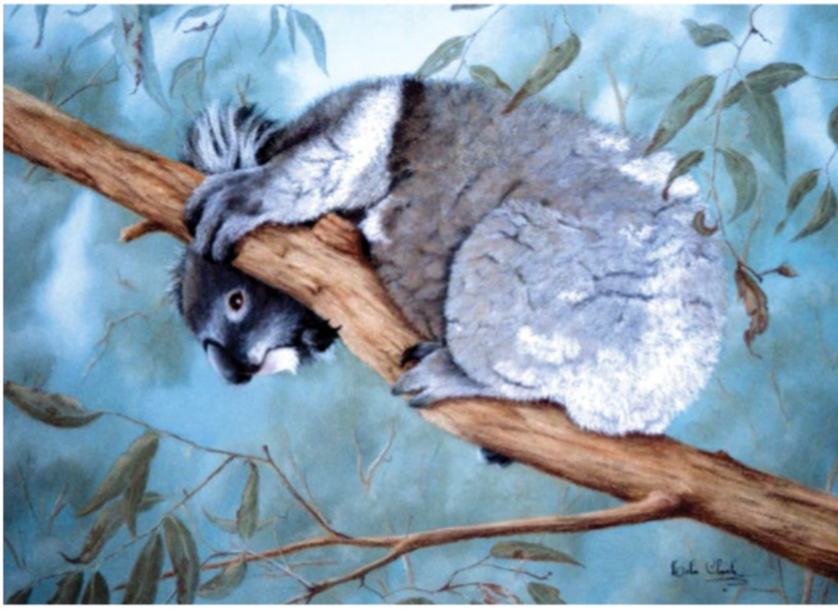
Nola Clark is best known to our readers as a devoted pastel artist with previous demonstrations having been published in issues 45 and 58 of Artist's Palette. After 30 years at her Heathmont home in Melbourne's eastern suburbs she has taken her pastel box, pets and husband Alan to the peaceful regional town of Trafalgar in Victoria's West Gippsland.

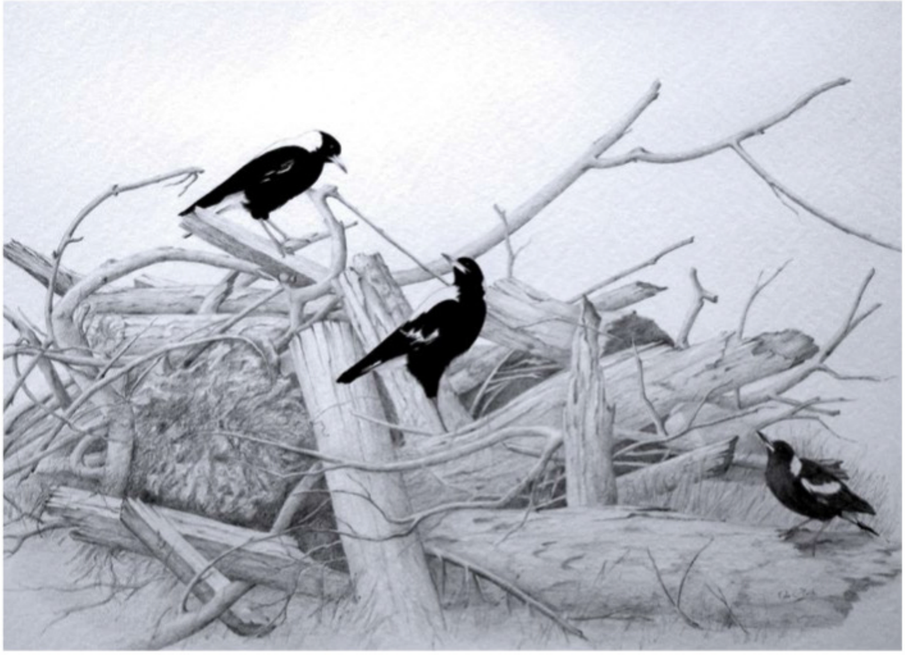
The tree change has motivated her to rearrange her priorities in front of the easel. A dramatic reduction in teaching, demonstrating and workshops along with other activities has widened her scope to enjoy and participate more often with other mediums.

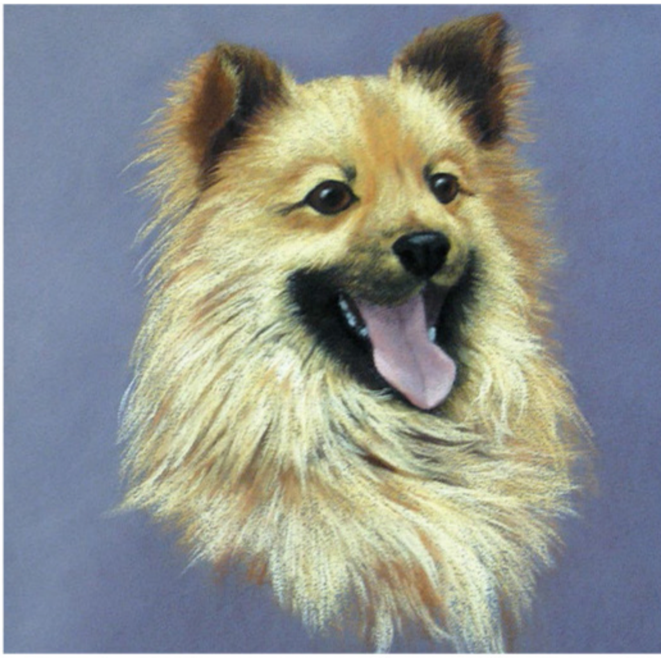
Pastel still remains top of the list but scratch boarding has moved rapidly into second place. Recently she has revisited her love of drawing and enjoys the idea of beginning and completing a work with charcoal as the vehicle. In this issue of Artist's Palette she presents two charcoal demonstrations and we also present a selection of other works depicting her versatility in all mediums and diverse subjects.

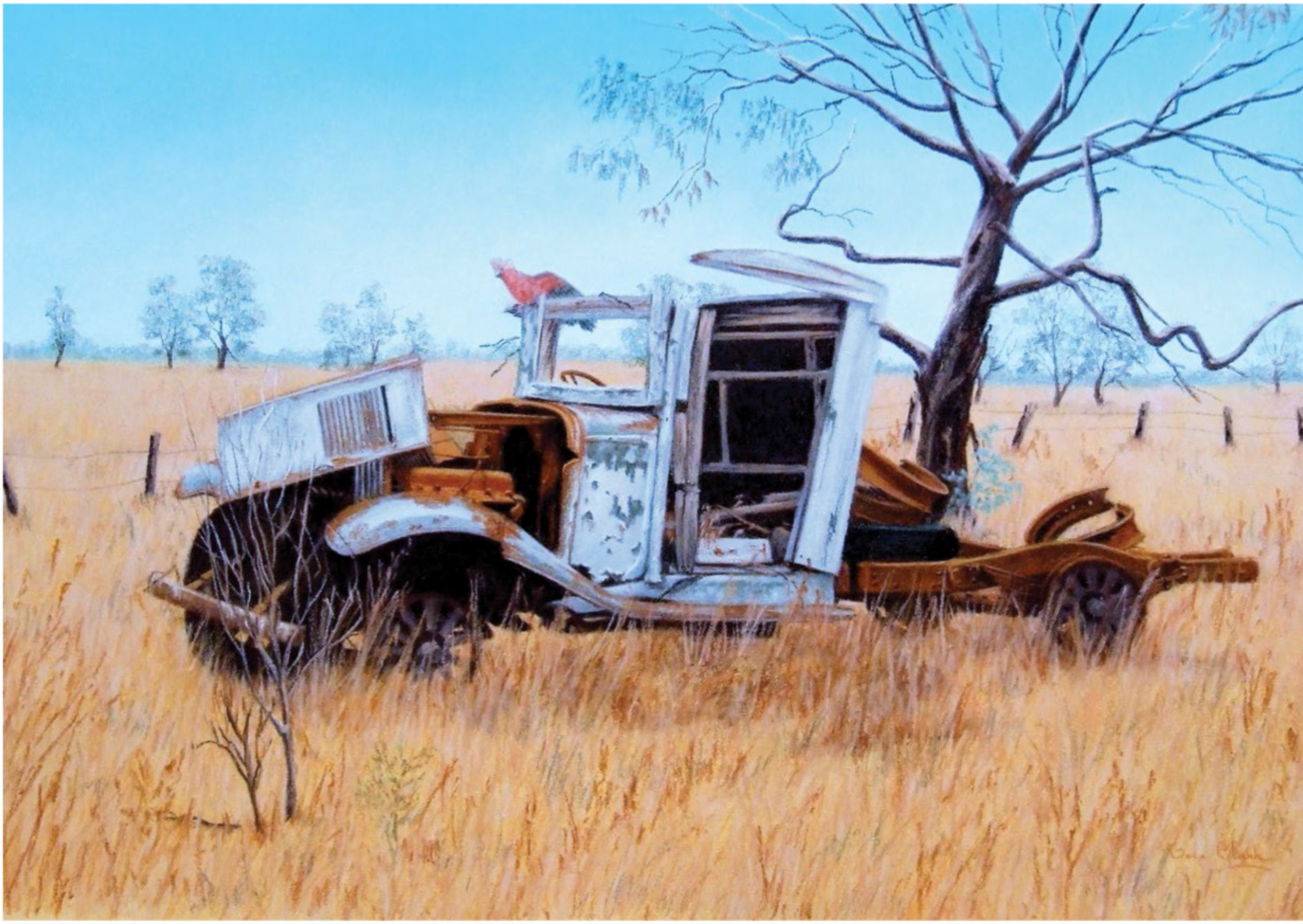
Her first subject is "Christian the Lion" who may well be the best recognised lion in the world following massive exposure in a sensational YouTube video along with many television documentaries and the book "A Lion Called Christian" by two Australians Anthony Bourke and John Rendall. The book is beautifully illustrated with a "Collection of London UK images taken in 1970 by











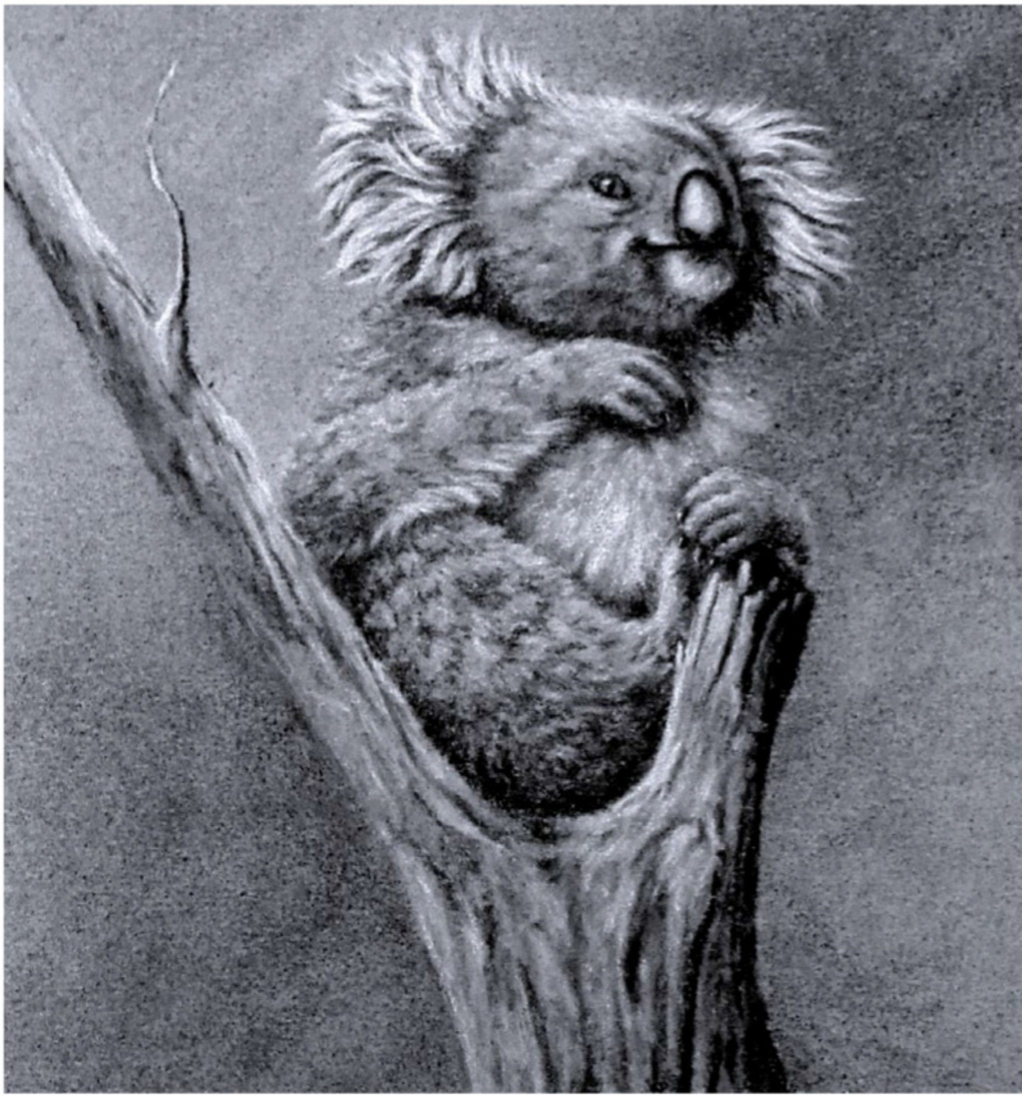
Christian's personal photographer Derek Cattani".

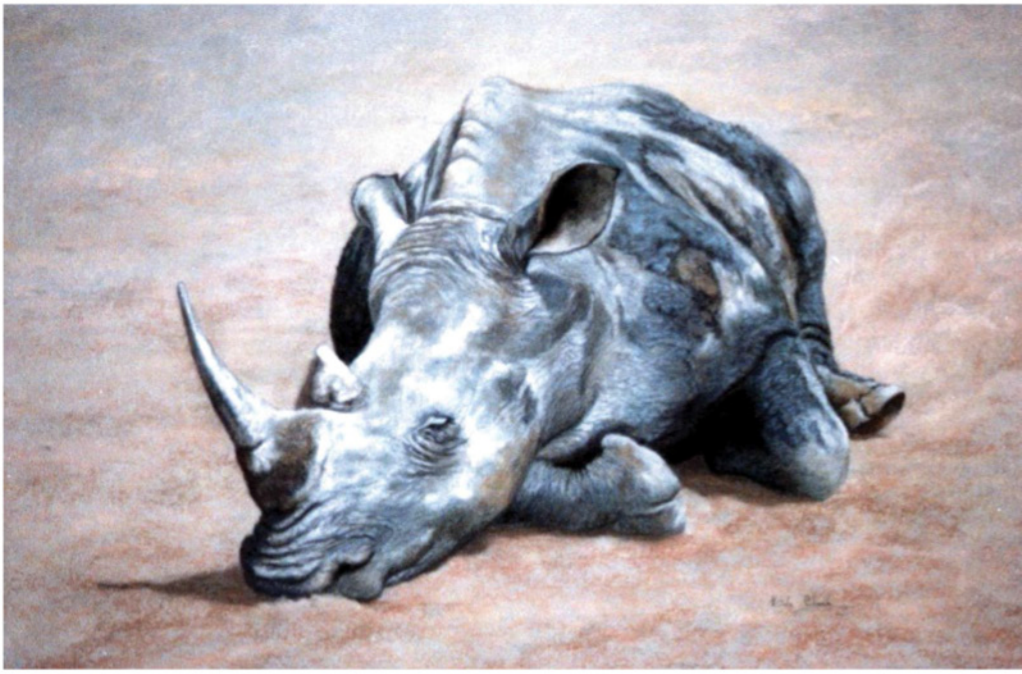
Nola was well aware of copyright provisions and contacted Derek Cattani who, after observing examples of some of Nola's previous work, kindly consented her to not only use the images in the book but has also granted her access to some other previously unpublished images of Christian. This demonstration is from an image when Christian was only 10 or 11 months old. Nola felt both humbled and thrilled that she has the opportunity to reproduce a series of this gorgeous animal.

The other handsome creature is entitled "Dressed for Work" and is the end result of her addictive habit of snapping random photographs of anything and everything at every opportunity. An annual horse show in her new hometown of Trafalgar proved too much to resist. This animal had great appeal and her enthusiasm to paint him quickly produced the result depicted.

Like other mediums Nola insists that charcoal has no limit to the range of suitable subjects. Many artists use charcoal as their sketch or blueprint and ultimately obliterate the lines or drawing in whatever medium they have chosen. She readily admits that in many instances she has relied on such a process when she is working in pastel.

She suggests that next time you produce a sketch or outline for a painting, be a devil and keep on working with your willow charcoal or charcoal pencil. You might just end up with a most satisfying or prize winning work for the next art show you enter. Like the promotion on television once told us – "You'll never, never know if you…!"

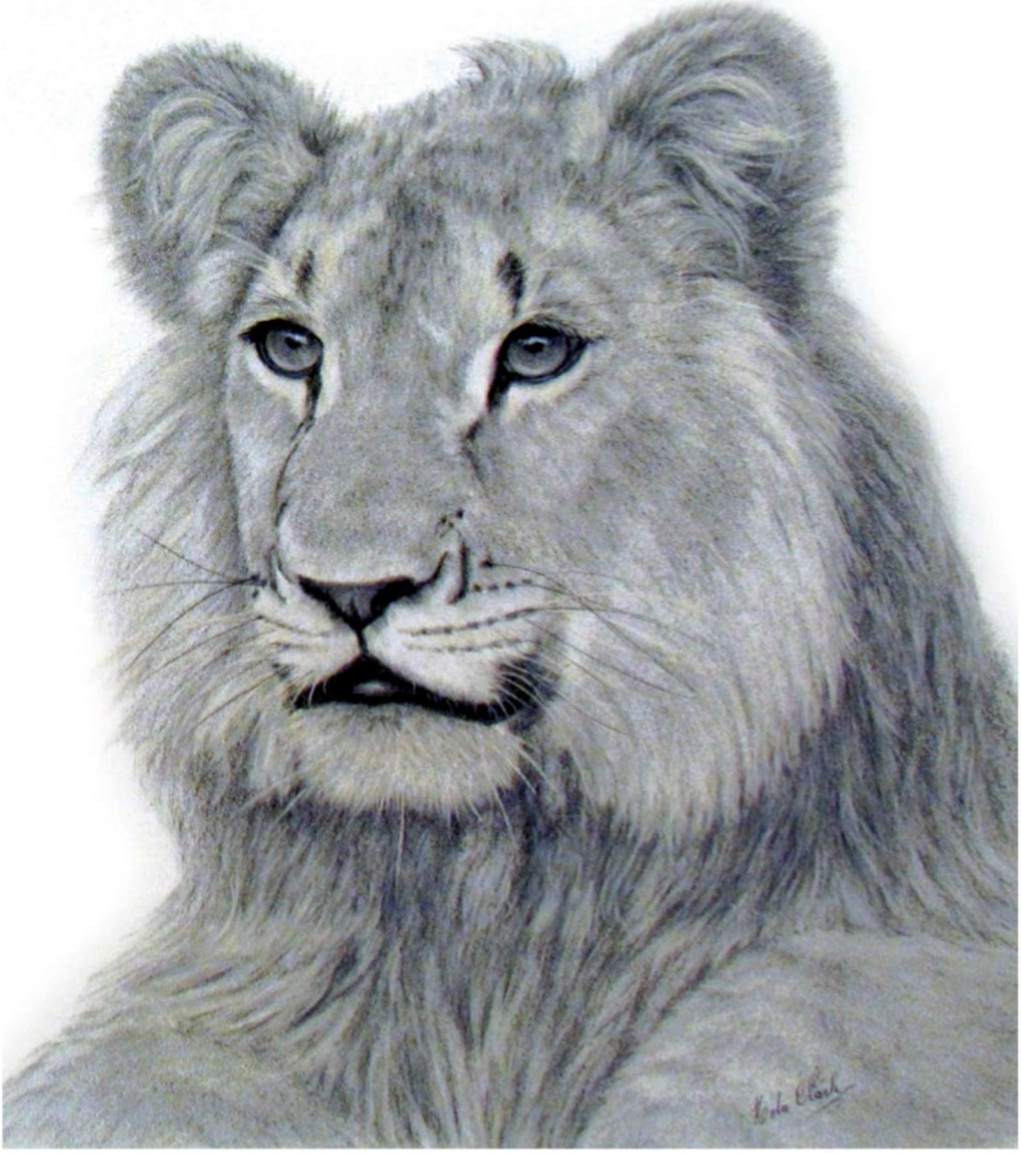




Christian the Lion

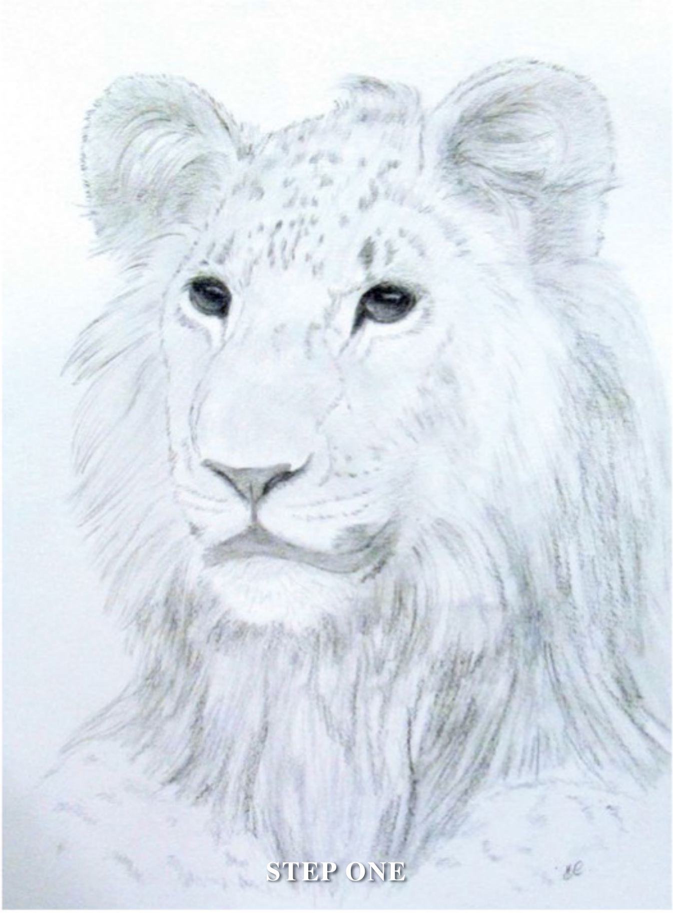
By Nola Clark

Christian the Lion is just starting to grow a mane in this wonderful charcoal artwork.

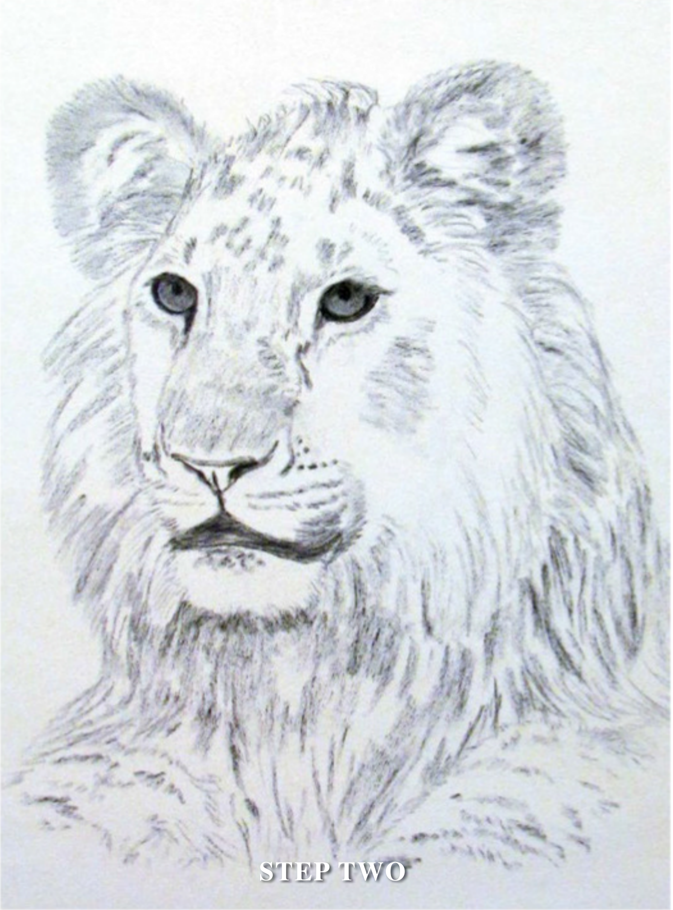


MATERIALS

- Willow charcoal
- Charcoal pencil
- Pencil
- Cartridge paper
- Velour pastel paper
- Carbon paper
- Paper stump
- Plastic easer
- Hog hair brush



STEP ONE



STEP TWO

STEP ONE

Basic drawing was completed in pencil, on plain cartridge paper.

STEP TWO

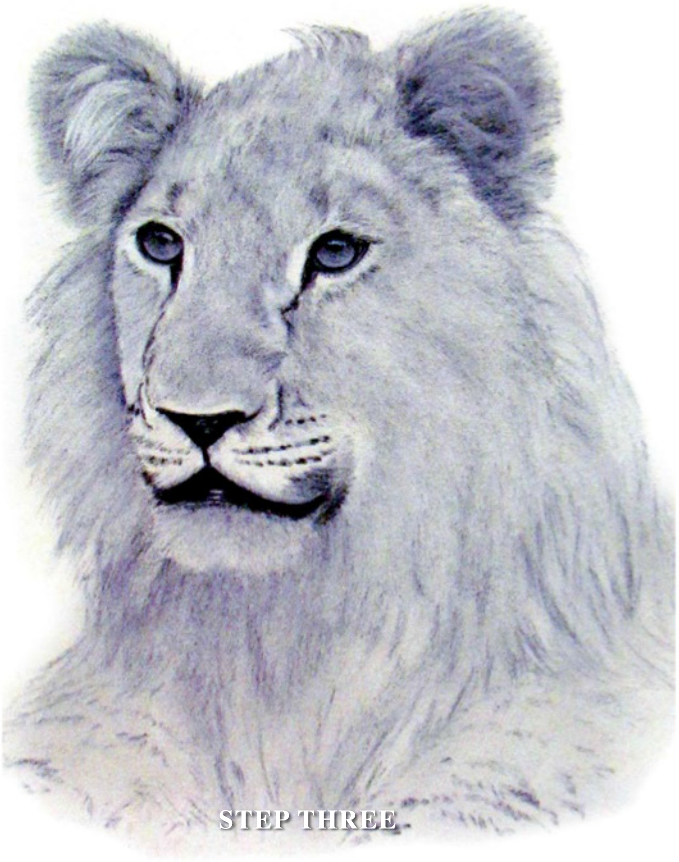
Drawing transferred to cream coloured Velour pastel paper, using black carbon paper, then lightly drawn over with “willow charcoal”.

STEP THREE

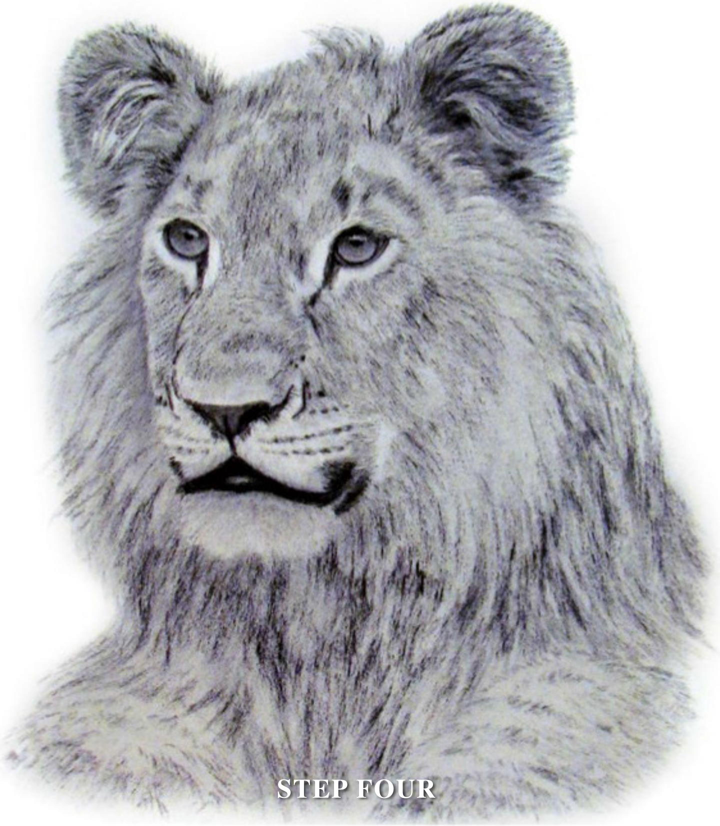
Started blending with fingers, eyes blended with a paper stump. Highlights in the eyes were removed with paper stump followed by a sharp piece of plastic eraser. Using the eraser first only smudges the area to be removed.

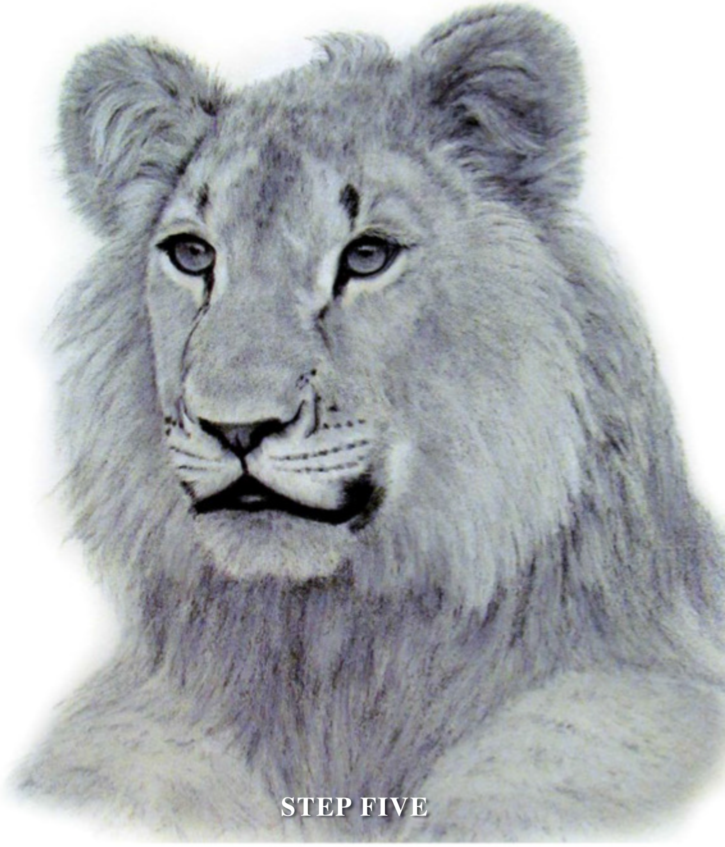
STEP FOUR

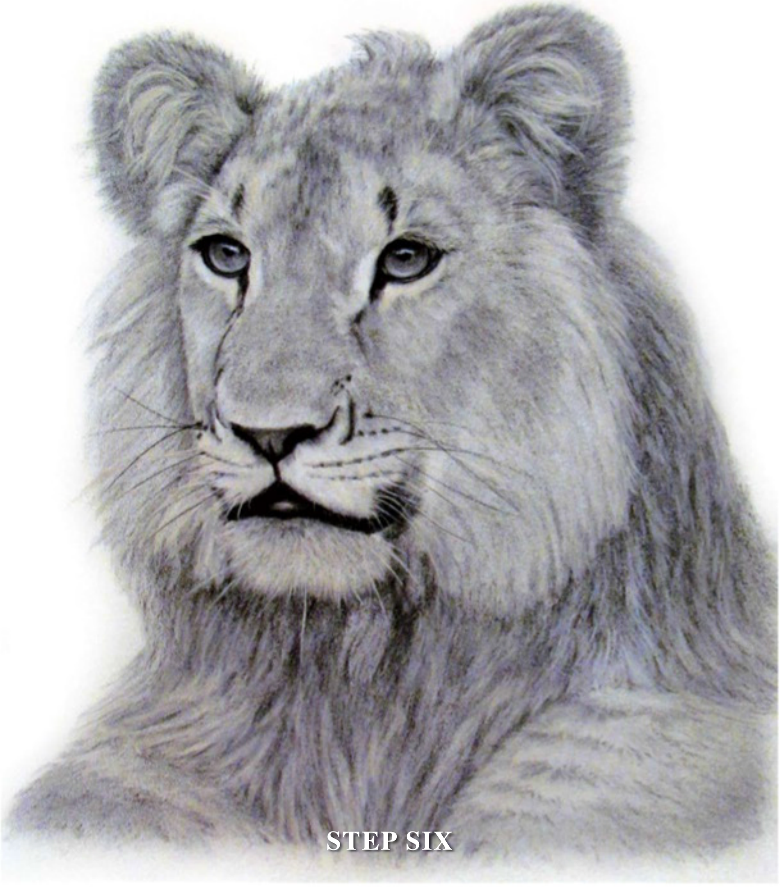
More charcoal was added all over to darken, following the direction that the hair grows.



STEP THREE


STEP FOUR


STEP FIVE


STEP SIX

STEP FIVE

Some more blending, using a small hog hair brush. Highlights on nose and lip were removed with a paper stump. Sharpened eraser was used to remove some light hairs around face.

STEP SIX

Extra charcoal was added to mane and a brush was used to blend it slightly, hairs in ears and on chin were lightened with a sharpened piece of plastic eraser, dark whiskers were added with charcoal pencil.

FINAL STEP

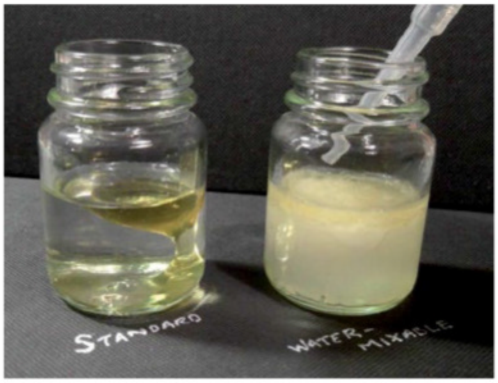
Darker hairs were brought down between the legs, some more darks were added to legs and blended with fingers to soften. I finished off by signing with a fine graphite pencil. I found this particular velour paper very hard to work on, it is quite rough for velour and hard to soften without making a dark mess, hence the brush, which I found very helpful. ■

Oil and Water don't mix? They do Now!

Georgian
Water Mixable Oil

Georgian Water Mixable Oil colours offer you the possibility of experiencing oil painting without the need for solvent-based mediums. An alternative to traditional oils, the balanced range of 40 vibrant colours can be thinned, mixed, and washed using water and as such is ideal for use indoors or studio.

All Georgian Water Mixable Oil colours offer high levels of lightfastness, pigment load, and durability. The viscosity and smooth texture of the colours out of the tube mirror traditional oil colours and like traditional Georgian Oils, they offer the same high pigment loads and dependable lightfastness. Georgian Water Mixable Oils can be used for impasto techniques or thinned down with water to create transparent glazes and wash effects similar to watercolours. They surface-dry between 5 and 7 days, and exhibit no colour shift from wet to dry.



By adding an emulsifier to the oil, water easily mixes with the oil molecules.

Georgian water mixable oil colours are supported by a range of specially designed mediums to enhance your painting experience. These include;

Water mixable oil medium – An all-purpose painting medium that creates a beautiful glaze.

Fast Drying medium – Speeds the drying time and increases the flow of the oil colours.

Linseed Oil medium – Reduces consistency, improves flow and levelling, increases gloss and transparency

Stand oil medium – Improves flow and levelling. Excellent for glazing and fines detail.

Now available from your favourite retailer!

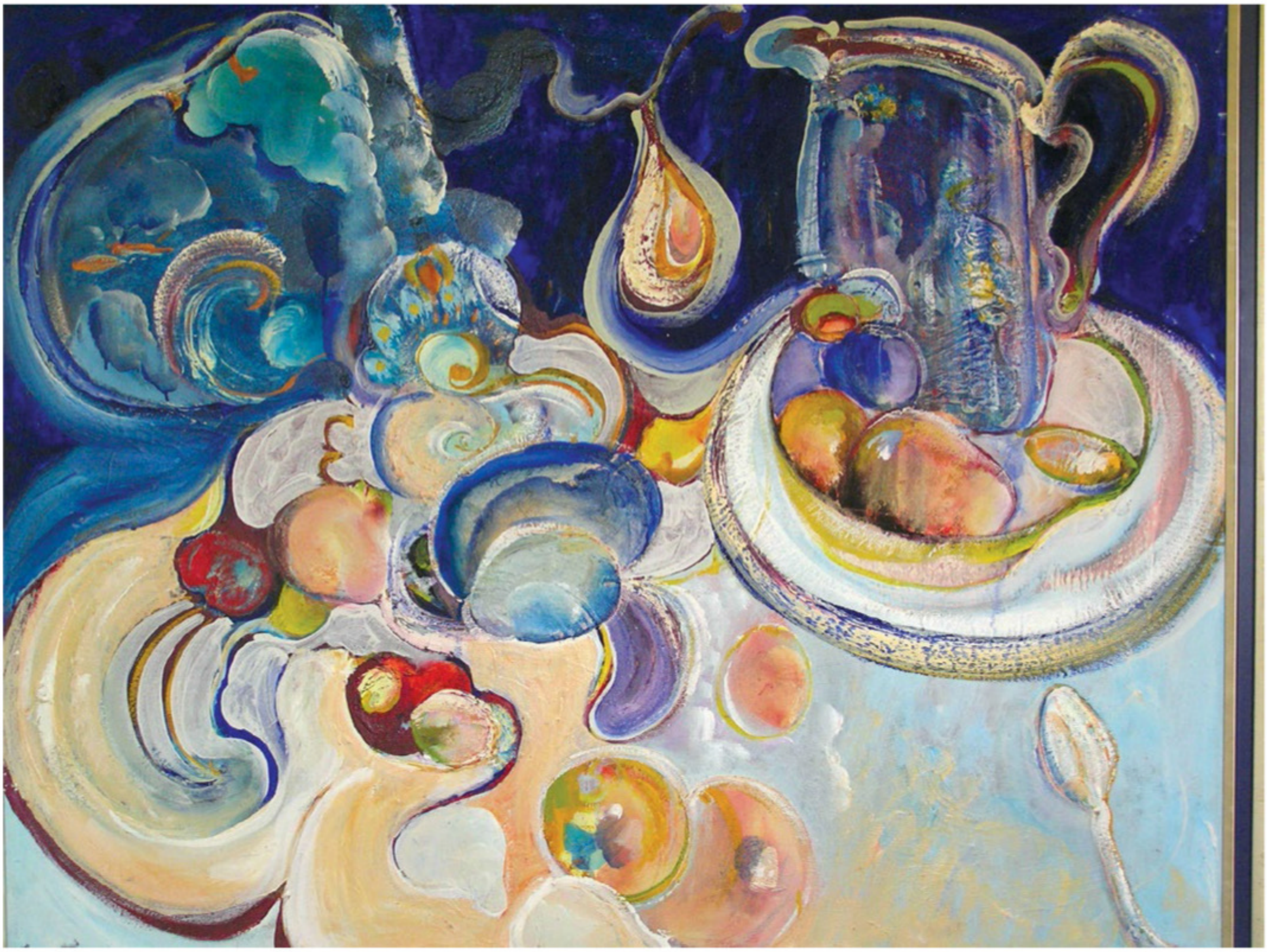
DALER ◆ ROWNEY

S&S
Creativity unlimited
Phone: 1300 731 529
www.creativityunlimited.com.au

Galerie B

Contributed by Caroline Lunel

Quality art galleries are located all over this country, hosting and promoting the works of Australia's diverse exponents of art. Artist's Palette magazine showcases a broad selection of these venues. In this Issue, we focus on Balingup's Galerie b in Western Australia.



GALERIE B AT BALINGUP

I am originally from Holland where I worked for the Arts Council in Amsterdam. When I came to Australia, I completed a Diploma in Visual Arts Management and worked for a variety of art galleries and arts organisations in Perth for about 15 years.

In 2005, an opportunity came up to buy an empty shop in a small town in the south-west of Western Australia: A town called Balingup. It was the perfect space for a small art gallery/ studio. It was a long-held dream come true.

I felt I was ready to leave the security of a steady job behind and take the plunge into the unknown. As I am a practising artist myself, I know that having your own gallery space gives a real sense of freedom … not having to rely on other galleries and wondering whether they might accept your work.

I knew it would be a tough start, especially in a small town like Balingup. For any gallery it takes years to get established and to find an identity.

I suppose it is a like being an artist … you need to find a direction.

My initial thought was to exhibit contemporary art only, but I realised I was limiting my market and needed to be more flexible and yet maintain a certain standard.

I started sourcing local artists; there are many in the south-west region. Slowly I have built up a stockroom with paintings, works on paper, ceramics and sculptures.

In between exhibitions, I usually show a mix of different artists (including myself).

As Balingup is also a tourist attraction, we get many visitors from interstate and overseas. Tourism, however, is seasonal – and there are times when it gets very quiet in town. I had many moments of doubt and thoughts of throwing it into the 'too hard basket' and finding myself a 'normal' job.

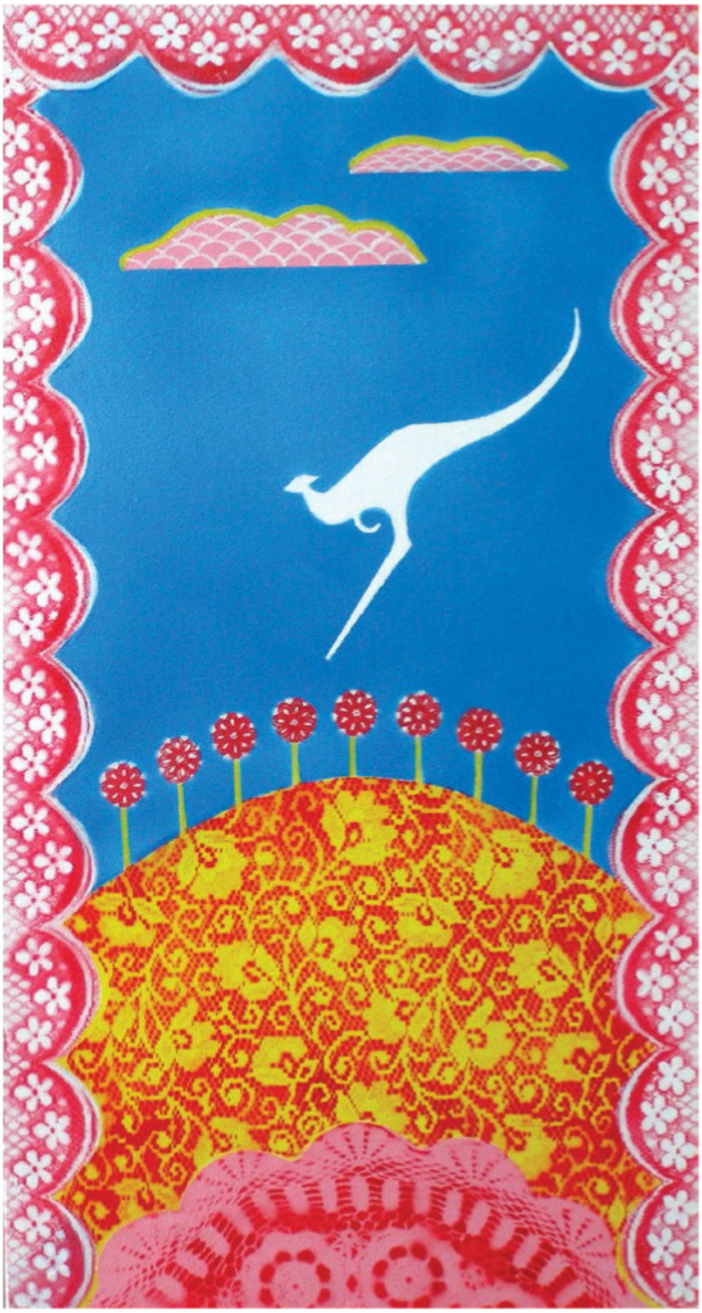
But now the gallery is slowly starting to take shape.

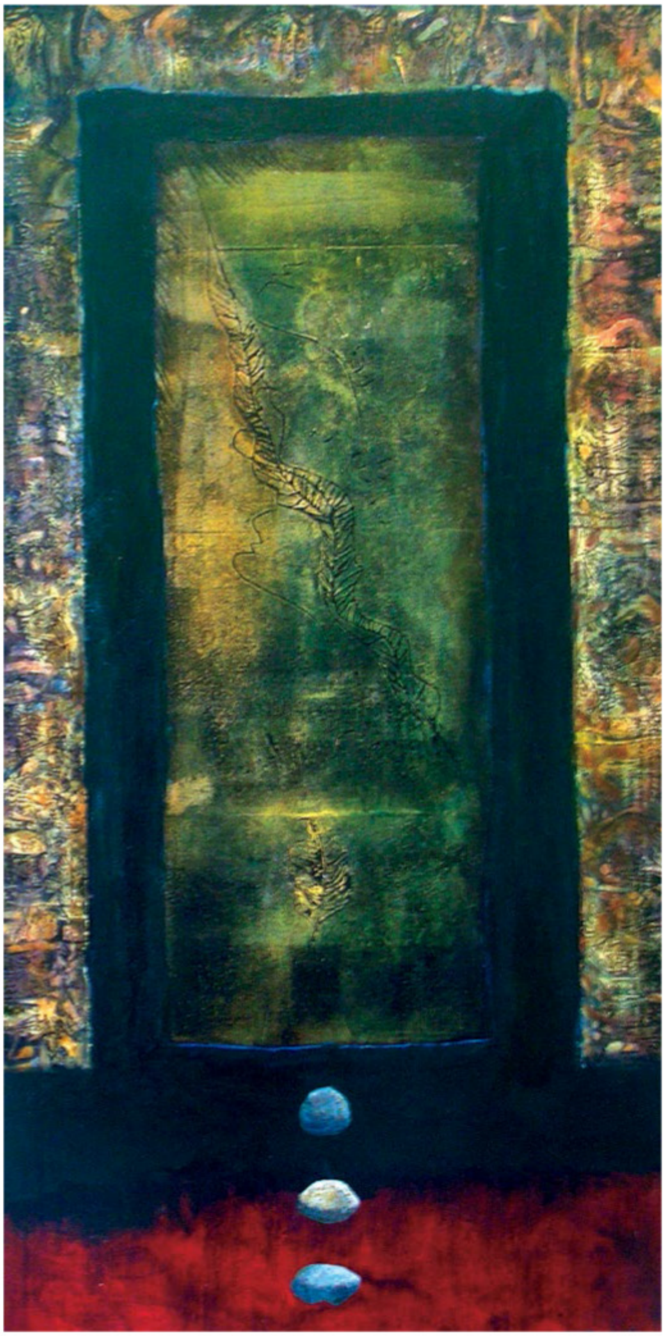
A number of local artists are discovering the convenience of exhibiting locally, and some have approached me for solo exhibitions.

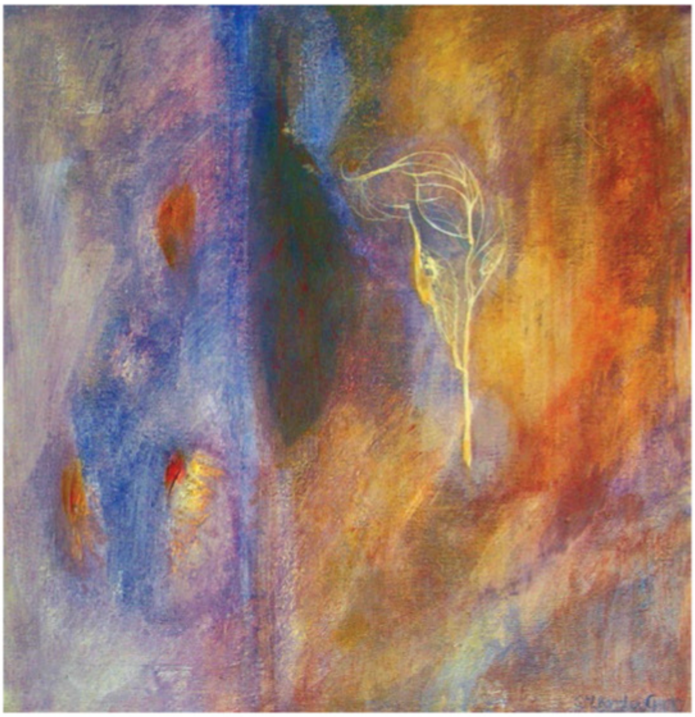
Last year one of our local artists, Sally Darling, had her first solo exhibition of still lifes. It was a complete sell-out at opening night. Sally did her Arts Degree at Claremont School of Art – many well established West Australian artists have had their arts education there, including Leon Pericles and Antony Muia. Sally's exhibition was a fantastic encouragement for her to keep painting and to find appreciation for her work.

The year 2008 was filled with some very exciting exhibitions.

'Icons 2008' was a group exhibition where artists were invited to interpret the theme with an open mind. The result was a fantastic eclectic mix of artworks. Artists included Wendy Holmes, Ian Molyneux, John Pascoe and Frank Wilkinson. The exhibition has a history of more than three years, and each year has seen the standard improving.



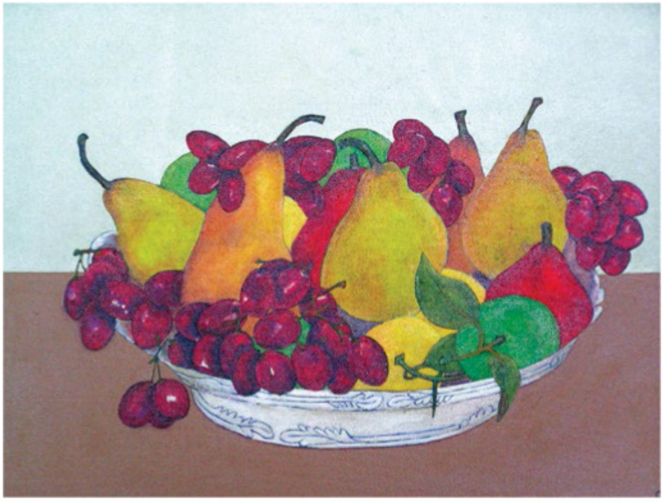


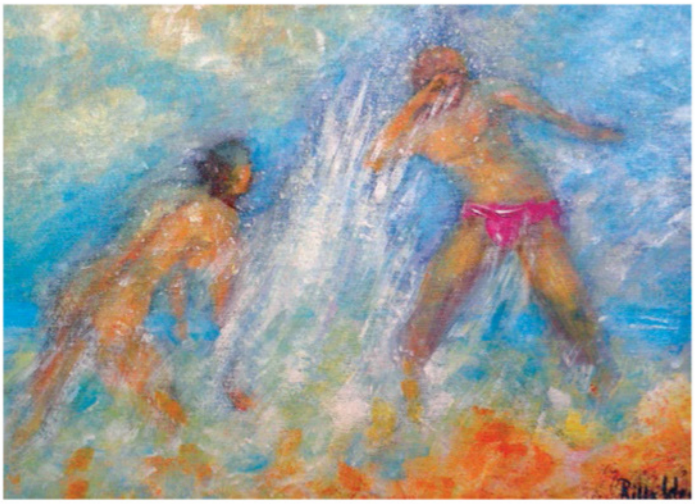


One of the more memorable exhibitions was by 92-year-old Trudy Smith, who works under the name of ‘Rillawood’. She has been painting since she was 50 (while her husband was away), but she has had no formal arts training. She felt she was ready for her first exhibition and ‘just wanted to have a party’ with no expectations.

I thought it was very brave of Trudy to approach a gallery, as many artists experience ‘stage fright’ when it comes to exhibiting. It turned out to be one of the most successful shows. The standard of her work really caught me by surprise. Over many years she had developed a very individual style of good quality. Trudy Smith is planning her next show already.

That event taught me that, as a gallery owner, it is important to keep an open mind and to be flexible about who and what you would like to exhibit. Many established galleries have such a tight niche, and that makes it very





difficult for artists to find a gallery where they feel comfortable exhibiting.

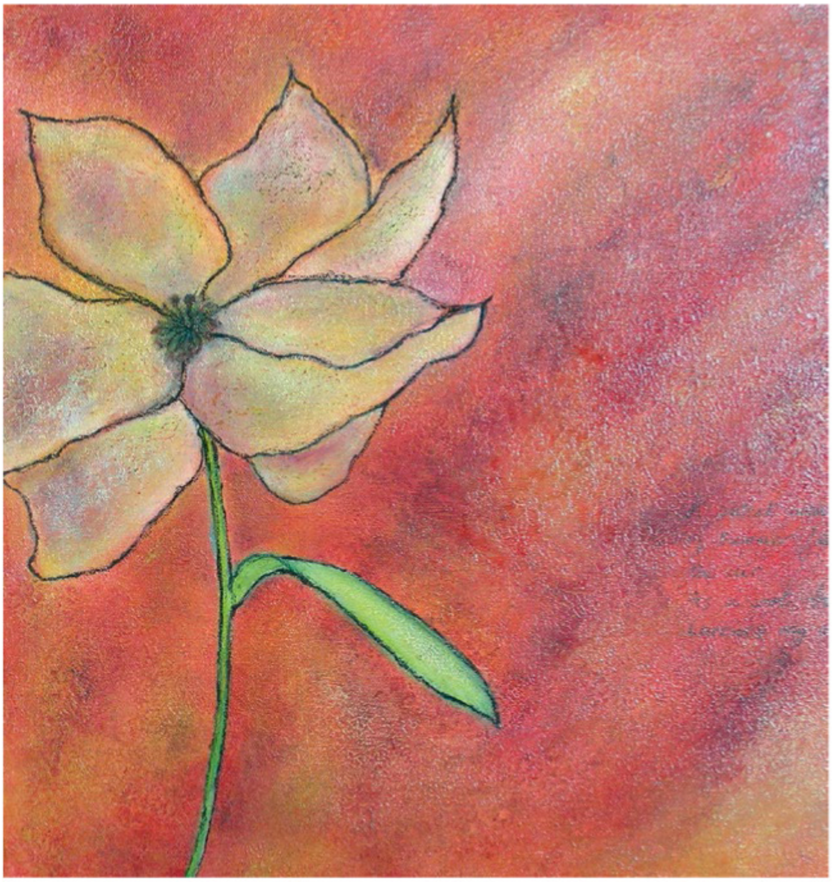
I have recently hosted an exhibition of exquisite watercolours and acrylic paintings by Su Berghuis-Garde, wife of well-known artist John Garde; and hand-made books by myself. Su's work is inspired by her many walks in Nature and her response to it. My hand-made books are a collection of small watercolours and etchings bound in hand-made covers of silk and leather.

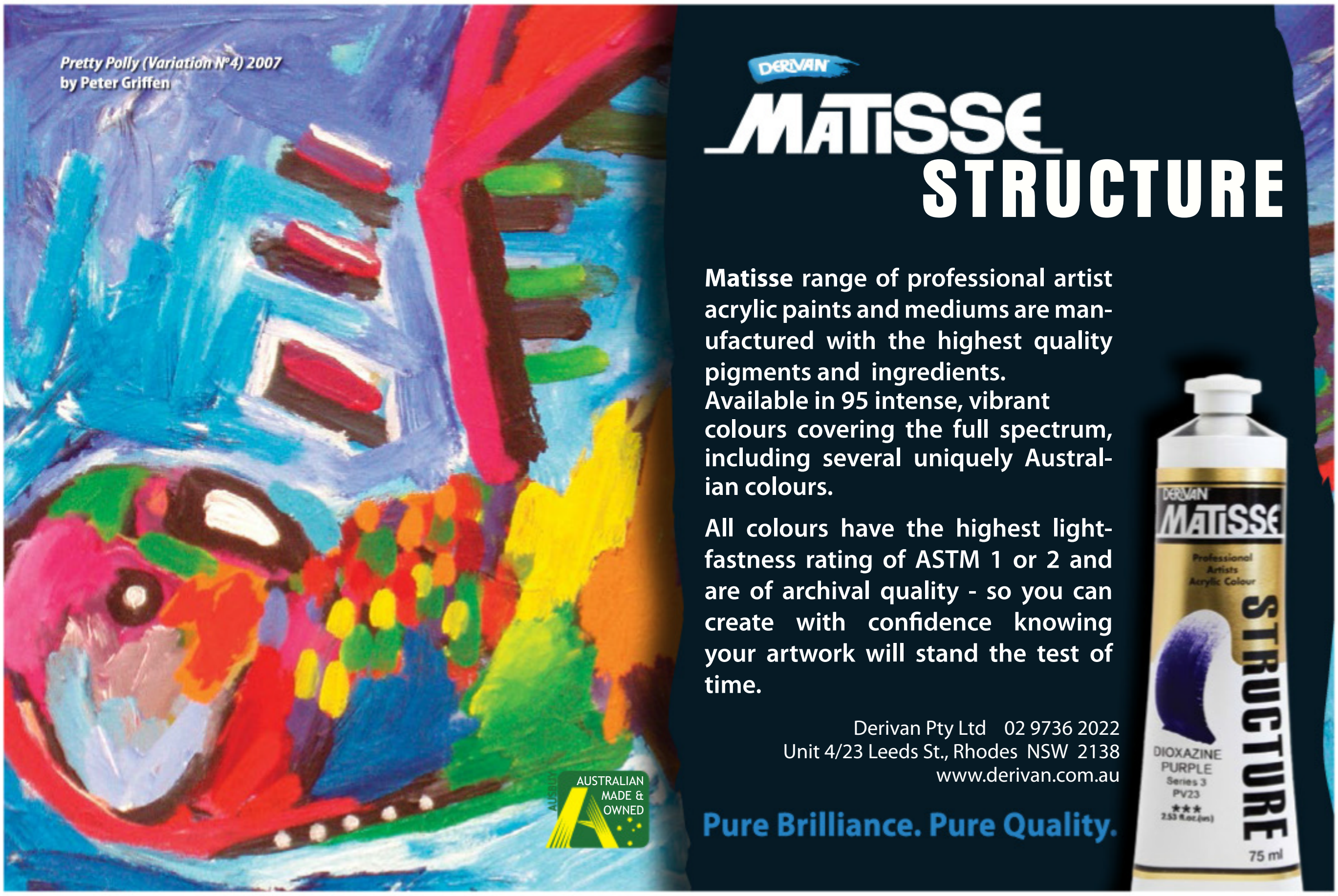
Operating the only gallery in the area, I feel I have an obligation to the local art scene and the community.

So I am determined to keep going.

In the meantime, I am trying to produce some of my own artwork as well (not an easy task, because I can't always make the transition from one side of the brain to the other).

Enquiries from artists are welcome at Galerie b. It is located at 16 South West Highway, Balingup WA 6253; telephone 08 9764 1441. The gallery has a website, too: www.galerieb.com.au ■





Pretty Polly (Variation N°4) 2007
by Peter Griffen

DERIVAN
MATISSE
STRUCTURE

Matisse range of professional artist acrylic paints and mediums are manufactured with the highest quality pigments and ingredients.
Available in 95 intense, vibrant colours covering the full spectrum, including several uniquely Australian colours.

All colours have the highest lightfastness rating of ASTM 1 or 2 and are of archival quality - so you can create with confidence knowing your artwork will stand the test of time.

Derivan Pty Ltd 02 9736 2022
Unit 4/23 Leeds St., Rhodes NSW 2138
www.derivan.com.au

Pure Brilliance. Pure Quality.

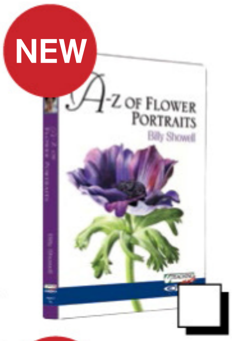
ALSO SHOP ONLINE
www.sunpbl.com.au

PLEASE TICK DVDS REQUIRED

If you would like more than one of a particlular dvd please place quantity required in the box.

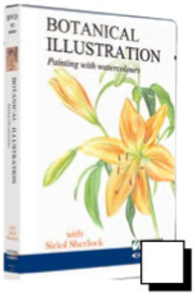
10-Minute Watercolours
with Hazel Soan
☐

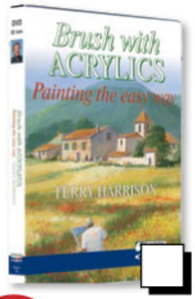
A Splash of Colour
Hazel Soan
☐


NEW
A-Z of Flower Portraits
Billy Showell
☐

Acrylics The Easy Way
Terry Harrison
☐

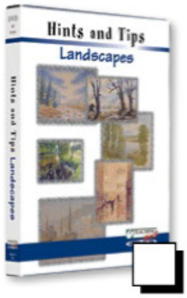
Hazel Soan's African Watercolours
☐

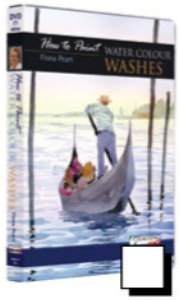

Botanical Illustration
Painting with watercolours
with Siriol Sherlock
☐

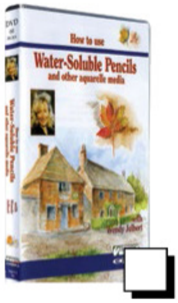

Brush with Acrylics
Painting the easy way
Terry Harrison
☐

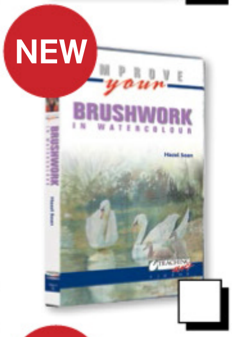
Digital Painting For Artists
☐

NEW
Experimental Watercolour
with Alison C. Board
☐


Hints and Tips
Landscapes
☐

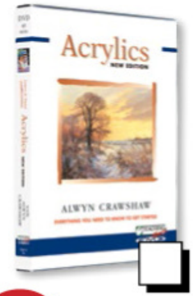

How to Paint Water Colour Washes
Fiona Peart
☐


How to use Water-Soluble Pencils and other aquarelle media
Wendy Jelbert
☐

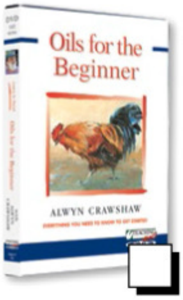

NEW
Improve your Brushwork in Watercolour
Hazel Soan
☐

Improve your Figures in Watercolour
Melly Ardis
☐

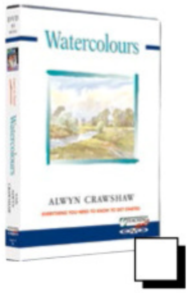
Improve your Trees in Pencil
Trudy Friend
☐

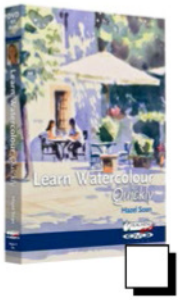

Acrylics
Alwyn Crawshaw
☐

Learn to Paint Flowers in Pastel
☐

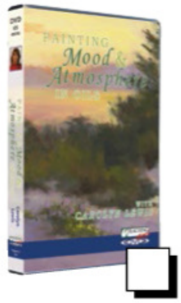

Oils for the Beginner
Alwyn Crawshaw
☐

NEW
Vibrant Watercolours
Hazel Soan
☐


Watercolours
Alwyn Crawshaw
☐

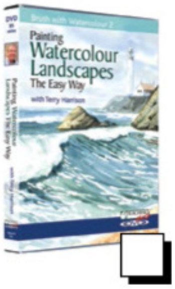

Learn Watercolour Quickly
Hazel Soan
☐

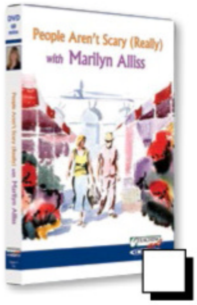
NEW
Loose & Lively Watercolour
☐

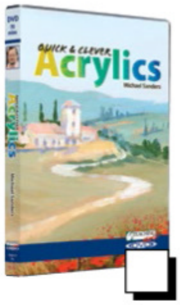

Painting Mood & Atmosphere
Carolyn Lewis
☐

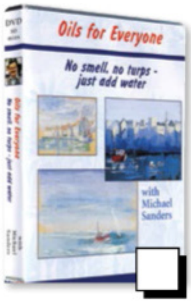
On the Rocks
with Hazel Soan
☐

Painting Flowers & Plants
Janet Whittle
☐


Painting Watercolour Landscapes The Easy Way
with Terry Harrison
☐


People Aren't Scary (Really) with Marilyn Allis
☐


Quick & Clever Acrylics
Michael Sanders
☐

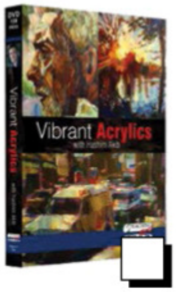

Oils for Everyone
No smell, no turps - just add water
with Michael Sanders
☐

NEW
Art Course
DVD Collection
6 Disc Set
☐

The Art of Oil Painting
Charles Evans
☐

The Ultimate Drawing and Painting Technique Bible
Trudy Friend
☐

Top Techniques for Artists
☐


Vibrant Acrylics
☐

Water Soluble Pencils
☐

DVD'S FOR **JUST $39.95**

BUY TWO OR MORE FOR ONLY

$34.95 EACH

ORDER TODAY

Quick & Clever Watercolour Landscapes
Charles Evans
Quick & Clever Watercolour Pencils
Charles Evans
Painting Birds with David Hyde
The Kestrel
Pastels Workshop
Watercolour Flower Painting Workshop
Watercolour S.O.S. with Jeremy Ford
Learn How To Paint Watercolour Painting
Watercolour Secrets
Matthew Palmer
Charles Reid's Watercolour Solutions
Watercolour for the Absolute Beginner
Matthew Palmer
What Shall I Paint?
Hazel Soan
NEW
Wild Adventures in Acrylics
Yes you can draw
Brush with Watercolour
Painting the easy way
Terry Harrison
Enchanting Painting Effects
Sharon Hurst
painting outside the lines
a positive approach to negative painting
Taking Risks with Watercolour
The Essence of Watercolour
with Hazel Soan
NEW
Watercolour Weekend

TITLE ☐ **MR** ☐ **MRS** ☐ **MS** ☐ **MISS**

Name____

Address_______________________________________

____

State__________________ Postcode________________

Email____

Telephone (inc. area code)_________________________

Please debit my: ☐ Mastercard ☐ Visa

Card No ☐☐☐☐ ☐☐☐☐ ☐☐☐☐ ☐☐☐☐

Expiry date ☐☐/☐☐

Cardholder name (PLEASE PRINT)______________________

Signature__________________________ Date________

☐ Cheque/Money Order (Aust. only) I enclose a cheque/money order made payable to

Sunray Publications Pty Ltd (ACN 164 759 157) for $ ....

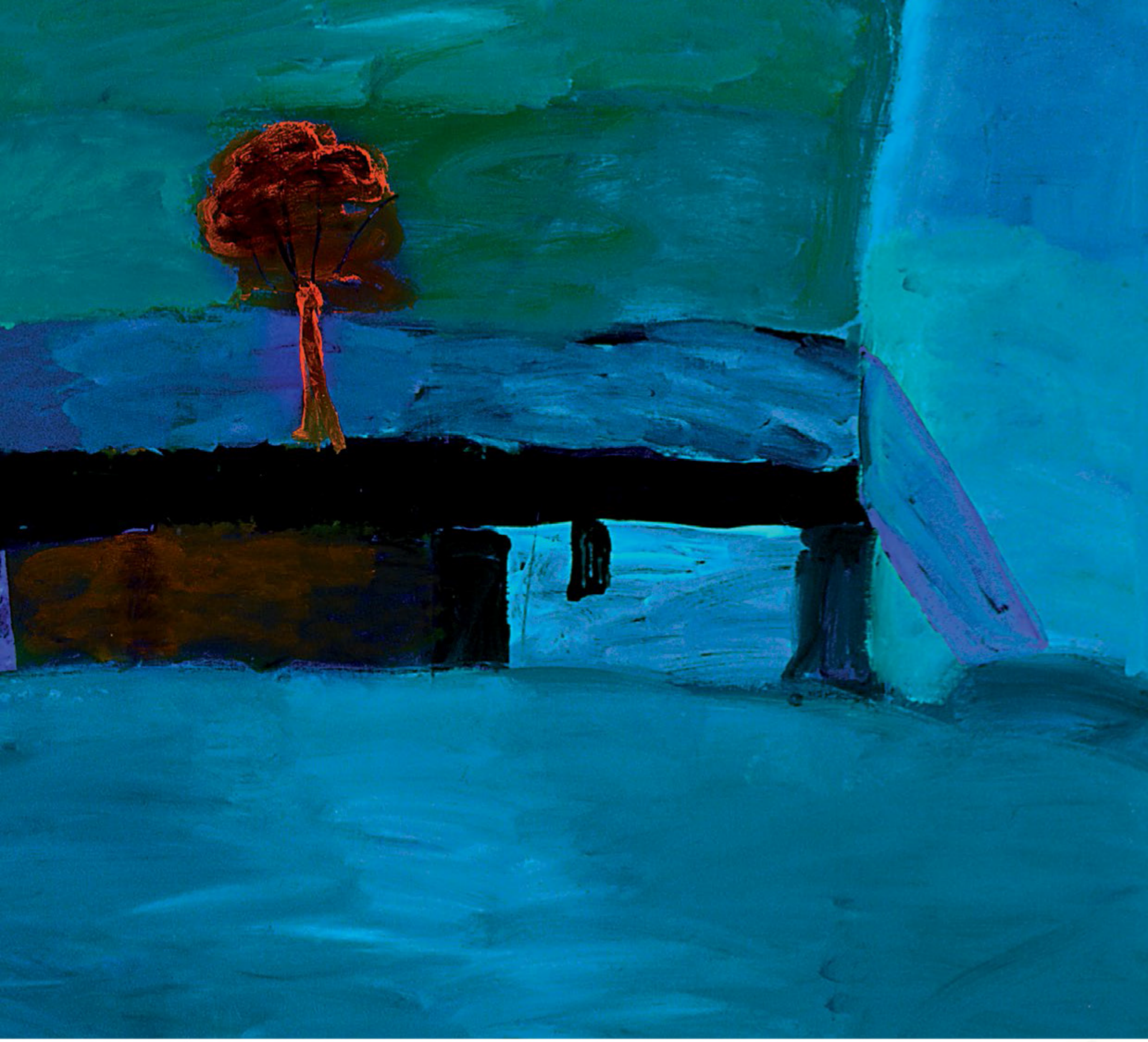
** All prices include GST. Please add Parcel Post $9.95 (DVD 3)*

POST

PO Box 8175
Glenmore Park NSW 2745

@ EMAIL

dvds@sunpbl.com.au



IDRIS MURPHY. *Weipa Harbour, Storm Clouds.* Atelier Interactive on board, 120x120cm, 2005.
Image courtesy of King Street Gallery on William http://www.kingstreetgallery.com.au

Professionals Choose Atelier Interactive

To see more artwork by Idris Murphy and other leading artists from around the world visit the gallery section of the Chroma website at: www.chromaonline.com/gallery

Australian Made & Owned

CHROMA
It's all about the paint.

CHROMA AUSTRALIA PTY.
LTD. MT KURING-GAI NSW 2080
Free Call: 1800 023 935
www.chromaonline.com

CERULEAN BLUE
SERIES 1
Atelier
Interactive
ARTISTS' ACRYLIC
FREE! BONUS DVD*

Using Atelier Interactive with
Mitch Waite
FREE
Acrylics Made Easy!
Interactive

USING INTERACTIVE DVD

This DVD shows just how easy and helpful the new Atelier Interactive techniques really are!

Professional Artist Mitch Waite demonstrates Atelier Interactive and gives lessons on composition, drawing, tonal values, portraiture and colour mixing.

* When you purchase the Mitch Waite DVD it comes with a FREE 90 minute painting demonstration by Keith Norris.

Call Chroma on **1800 023 935** to Order